

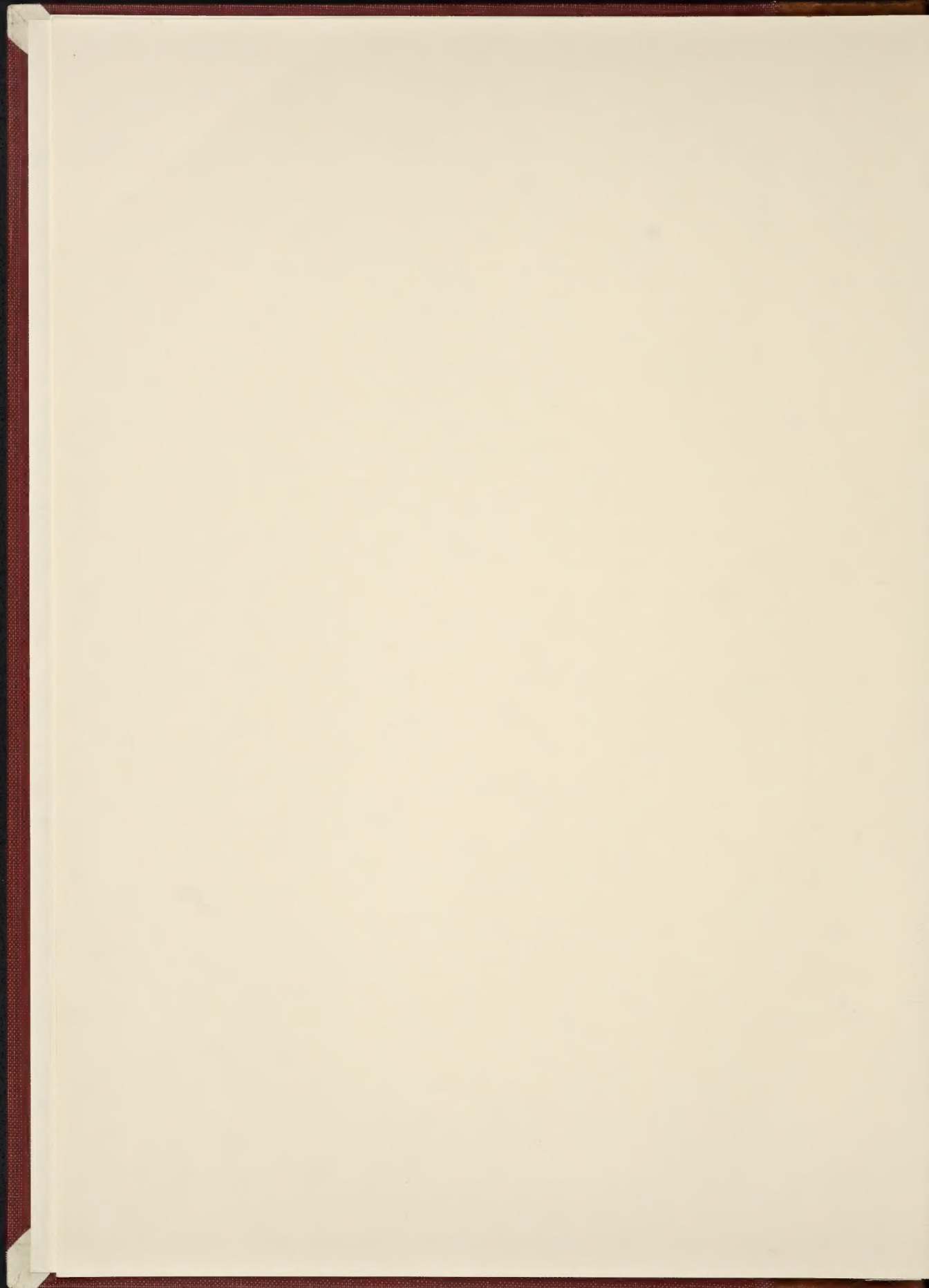
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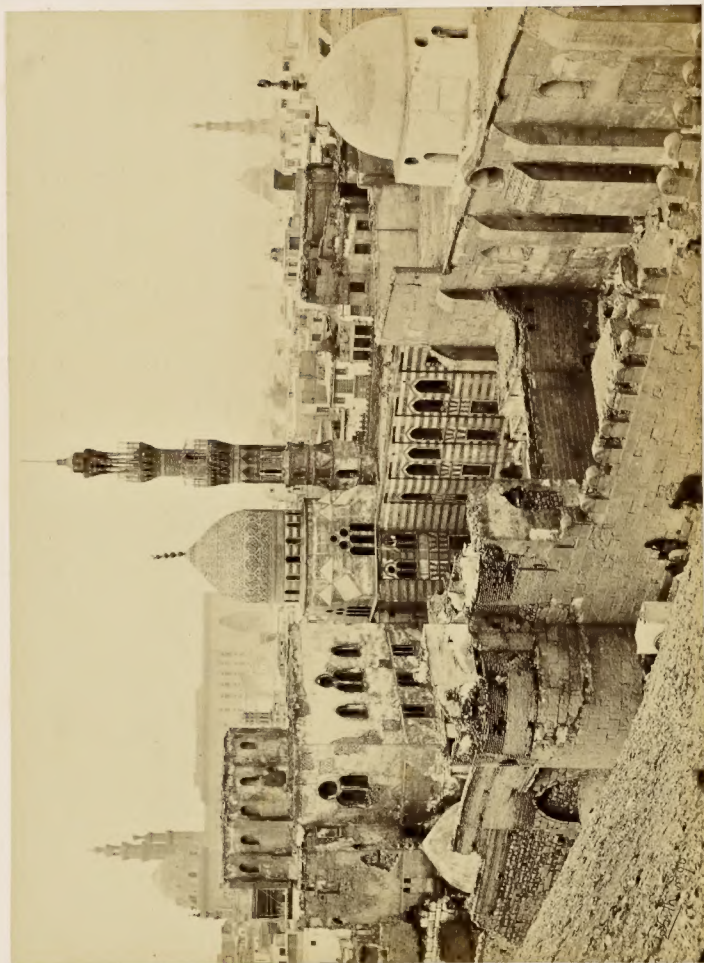
G. Wright,
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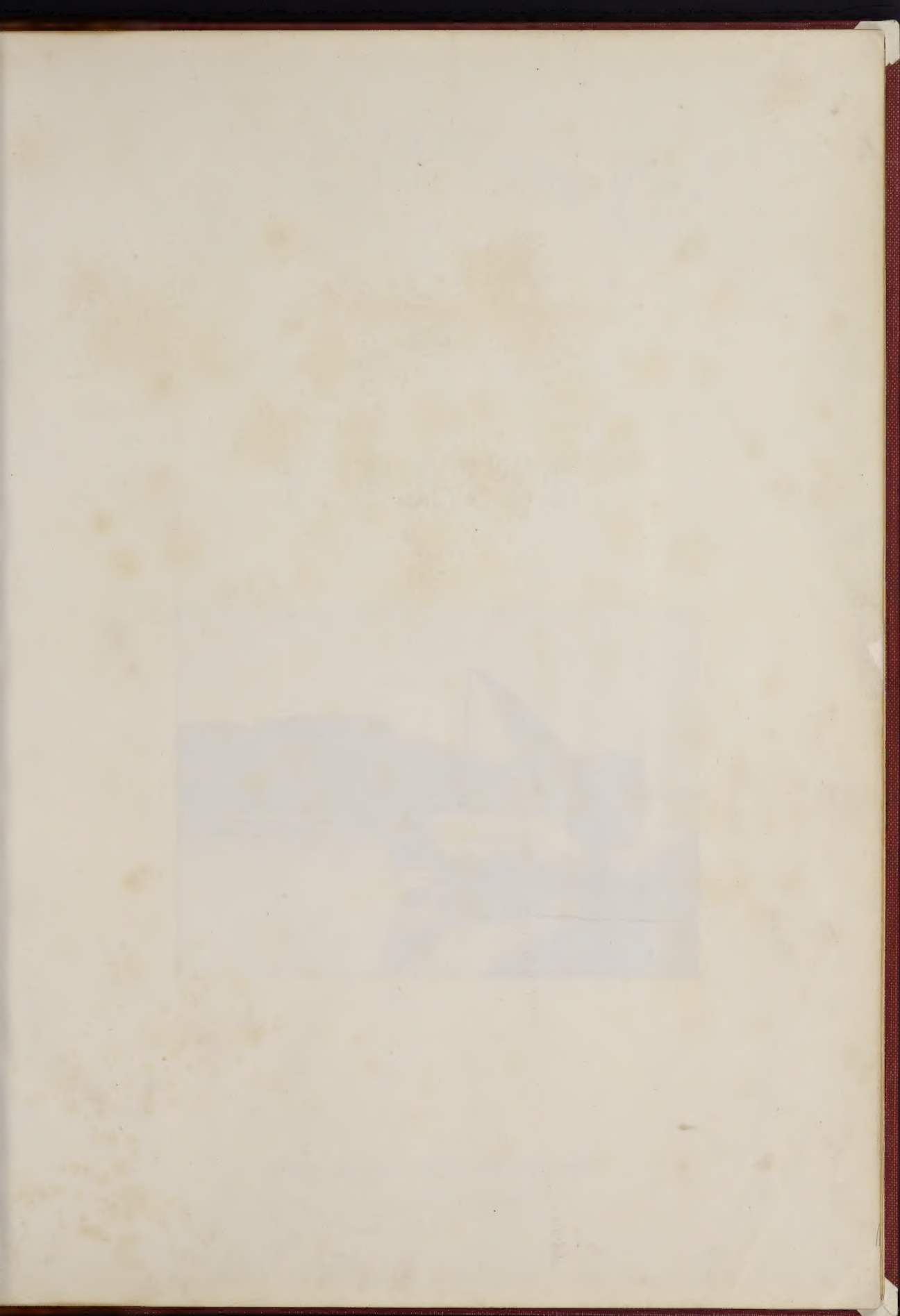








CAIRO. FROM THE EAST.





CONTENTS.

TITLE-PAGE -TRAVELLER'S BOAT AT IBRIM.
CAIRO, FROM THE EAST.
CAIRO, THE MOSQUE OF THE EMEER AKHOOR.
CAIRO, TOMBS IN THE SOUTHERN CEMETERY.
CAIRO, THE EZBEKEEYEH.
CAIRO, THE MOSQUE OF EL-HAKIM.
CAIRO, THE CITADEL GATEWAY.
CAIRO, THE MOSQUE OF KAITBEY.
CAIRO, THE CITADEL.
STREET VIEW IN CAIRO.
GEEZEH, THE SPHYNX AND GREAT PYRAMID.
THE PYRAMIDS OF GEEZEH.
THE PYRAMIDS OF SAKKARAH.
THE PYRAMIDS OF DAHSHOOR, FROM THE EAST.
THE NILE, FROM THE QUARRIES OF TOURA.
PORTICO OF THE TEMPLE OF DENDERA.
CLEOPATRA'S TEMPLE AT ERMENT.
THEBES, THE STATUES OF MEMNON.
THEBES, VALLEY OF THE TOMBS OF THE KINGS.
THEBES, OSIRIDÆ PILLARS AND GREAT FALLEN
COLOSSUS.

THEBES, THE RAMESEUM.
THEBES, PORTICO OF THE TEMPLE OF GOORNEH.
THEBES, PYLON GATEWAY AT MEDINET HABOO.
THEBES, THE TEMPLE PALACE, MEDINET HABOO.
THEBES, INTERIOR COURT OF MEDINET HABOO.
THEBES, OSIRIDÆ PILLAR AT MEDINET HABOO.
THEBES, NEW EXCAVATIONS AT MEDINET
HABOO.
THEBES, ENTRANCE TO THE GREAT TEMPLE,
LUXOR.
THEBES, VIEW AT LUXOR.
THEBES, OBELISK AND GRANITE LOTUS COLUMN,
KARNAC.
THEBES, PILLARS IN THE GREAT HALL, KARNAC.
THEBES, THE BROKEN OBELISK, KARNAC.
THEBES, HALL OF COLUMNS, KARNAC.
THEBES, SCULPTURED GATEWAY, &c., KARNAC.
THEBES, THE GRANITE PYLON, KARNAC.
THEBES, THE COURT OF SHISHAK, KARNAC.
THEBES, INTERIOR OF THE HALL OF COLUMNS,
KARNAC.

CAIRO. FROM THE EAST.



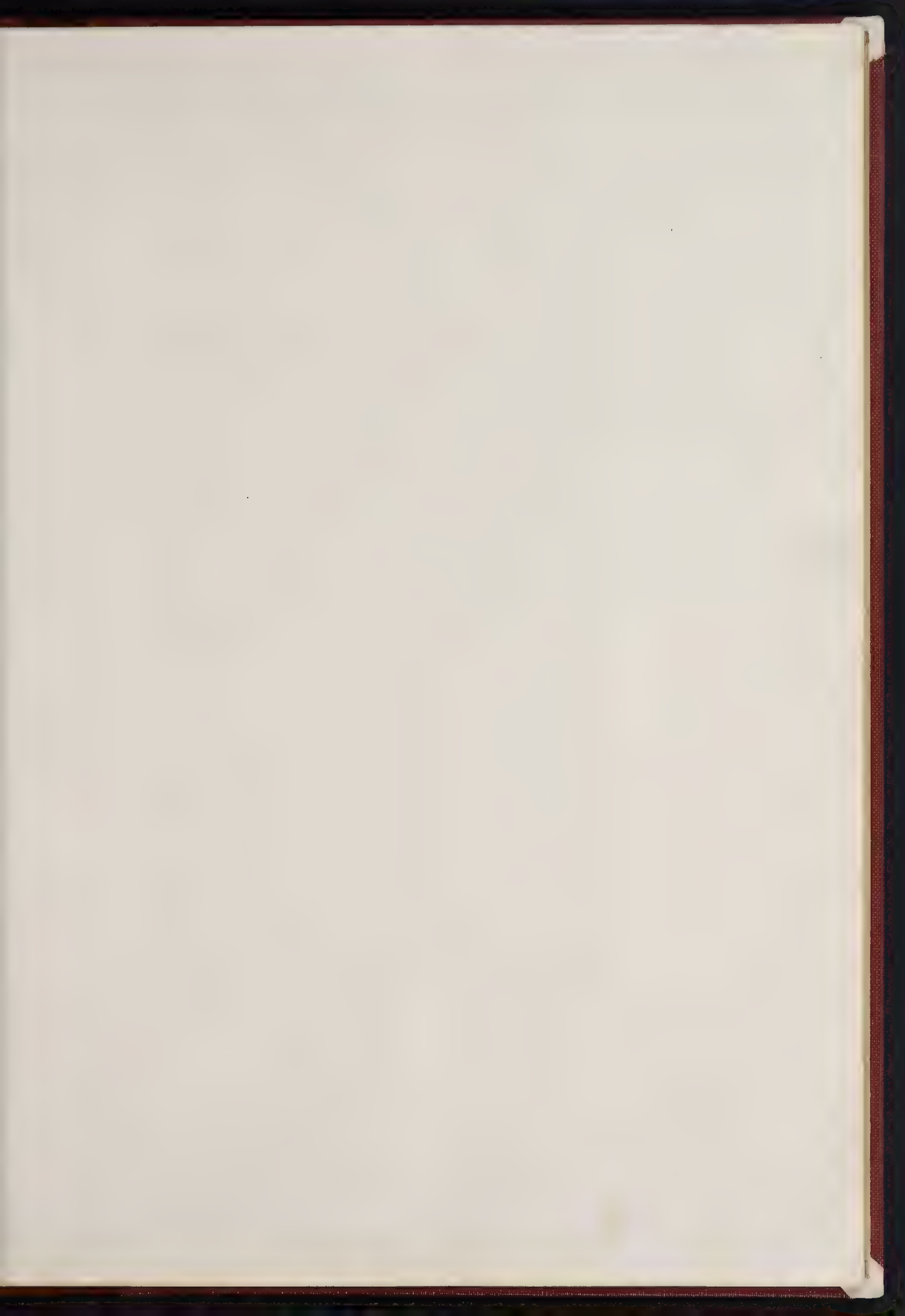
FEW years ago Cairo was surrounded by vast mounds of rubbish, covering, in some places, a width of half a mile, and rising to a height of a hundred feet. They almost touched the city-wall, and were the accumulation of centuries, formed, on three sides of the town, by the rubbish, dust, and offal daily thrown on them; and, on one side, the south, by the destruction of a former town, once the metropolis of Egypt after the Arab conquest. These mounds have been removed on the west of Cairo, and have given place to the extensive plantations of olive, and other trees, and prickly pear orchards, which now reach down to the bank of the Nile. The removal of the mounds was beneficial to the health of the city by affording free ventilation; but the irrigation of the plain where they stood, by means of a steam-engine, has made the neighbouring quarters of Cairo very damp. On the north also the mounds have been partially removed; on the south they still remain, being too extensive to meddle with; and so, too, on the east, where they form almost a range of hills. From this range the view we are about to describe was taken. The visitor to the Eastern Cemetery, called that of Káitbéy, passes over these elevations: all along the walls he cannot fail to be struck by the picturesque views thus obtained: they are chiefly over the oldest portion of the town—the “city” itself, that first founded by the heretic dynasty of Western Africa, who invaded Egypt in the year of the Flight 358; all the rest of Cairo, in its great extent, consisting of gradual additions to this small area. The photograph, however, does not embrace the latter; it is taken a little on the south of it, and gives the housetops of the chief modern approach to the Citadel. The road, here called the Tebbáneh, runs under the mosque in the centre of the view, and continues beneath the other mosque, which is seen, apparently, in the foreground on the left, but is really several hundred yards distant. The street-view, given in the earlier part of this series, was taken in the street beneath the first-mentioned mosque, and on referring to that view, the reader will perceive the minaret of the other, and part of the walls of the mosque belonging to it, a short distance up the street.

The mosque in the centre is one of the best examples in Cairo, and dates from the most flourishing period of the art. The minaret presents that combination of bold solidity with elegance of form and detail which belongs only to that period. Its proportions seem to us to be faultless, and it is certainly equal to any other in Cairo. The same may be said of the domes; and the treatment of the walls is, as all architecture should be, perfectly appropriate, and, at the same time, massive, and without heaviness. The structure presents to the eye a harmonious whole, in which one cannot complain of want of grandeur on the one hand, or want of ornament on the other. The older buildings, as, for instance, the Mosque of El-Hákim, are deficient in the latter quality; the later (though still of true Arab art, we are not speaking here of buildings erected since the Turkish conquest) are deficient in the former, as in the case of the Mosque of Káitbéy. The history of the founder of this beautiful building may be interesting. We learn from El-Makreezee that it was the work of a lady named Barakeh, a muwelledéh, that is to say, born of a slave. She was of the harem of Hoseyn, a son of the Sultán Mohammad the son of Kalkoon, one of the great architects of Cairo, of the first (or Bahree, or Turkish) dynasty of Memlook kings. Her son Shaabún came to the throne, with the title of E.-Melik-el-Ashraf, at the age of ten years: his reign was troublous, for it was near the end of his dynasty, when the grandees held the chief power, and kept the kings in the condition of puppets. He threw off this thralldom

CAIRO, FROM THE EAST.

after four years, and took the government into his own hands for the next ten years, until he was, like most Sultáns of his time, assassinated. His mother, whose virtues the historian records, built the mosque to serve the double portion of a college and a sepulchre; and at its entrance she made a fountain (sebeel) for charitable purposes. The two domes indicate the tombs of herself and her son, for both rest in the mosque; a dome being almost always raised to cover a tomb. It was built in the year of the Flight 771, and is called the Collegiate Mosque of the Mother of the Sultán (Medreset Umm-es-Sultán). The site of the mosque was anciently one of the burial-grounds of the old city above mentioned, and appropriately we see a small enclosed graveyard in the right foreground of the view. Immediately in front is a portion of the city-wall, the work of the renowned Saláh-ed-Deen (Saladin), with one of the round towers that flank it at intervals on this side of Cairo.

The general view over the city is highly illustrative of the aspect of Cairo. There are the clustering domes, no less than five, immediately before the spectator, with four mosques (for there is a small old minaret on the right), and in the distance, the domes and minarets are almost countless. In front of the principal mosque stands one of those quaint prison-like houses that, in a housetop-view, here and there over-top their lesser neighbours, and by their dismal ugliness, call to mind, first of all, the many crimes that may have been committed within them. Yet these houses, on the side next the main street, are generally ornamented with the beautiful projecting windows of lattice-work, and we think, with Mr. Monckton Milnes, of the "Thousand and One Nights," and "concealed jewels," lutes, and carousals. And if we are fortunate enough to penetrate beyond the crooked passage of the door—*always* crooked, that no one may uninvited see beyond a few feet from the entrance, to disturb the privacy of the inmates—a cheerful, swept, and watered courtyard, with spacious arched and open-fronted reception rooms for male guests, generally surprises us; and yet again, beyond that court, there is, perhaps, one more private still—for the hareem only. Grape-vines are trained over a trellis that shades the courts, and jasmine twines among them; and in the mulberry-tree, which is often planted in the courts, cooes the wild turtle-dove. An air of quiet decay makes the spectator a little melancholy, but repose is, perhaps, the uppermost mental sensation. The house that has raised this train of reflection is shut in by wretched hovels; and so such houses always are in Cairo, except in a few favoured quarters. One of these hovels is in such a state of dilapidation that we must believe it to be a "Wakf," or building left as legacy to a mosque; all the most wretched ruins in Cairo being mosque-property.







THE MOSQUE OF THE EMEER AKÖR.



THE Mosque of the Emeir Akhör in Cairo commonly pronounced "Yákhör") stands a little to the north-east of the great square called the Rumeyleh, which is between the Citadel and the Mosque of the Sultán Hasan. It is one of the best examples of the Mosque-architecture of the period of the Circassian Memlook Sultáns, commencing a little before, and ending a little after, the fifteenth century. It must not be confounded with a mosque bearing the same name, but also called the Násirceyh, near one of the western gates of the city called by the latter name.

No one who can be touched by grandeur of form, symmetry of proportion, and extraordinary harmony of effect, and who has enjoyed the perfect combination of these qualities in one view of Cairo, commanding her almost countless domes and minarets (the mosques being more than two hundred and fifty in number), will fail to record that privilege with the deep feeling of first and fresh impressions; for, in all that is most striking and interesting, Cairo is unlike any other city in the world. The mosques are its most characteristic objects, and exhibit every beauty of the Alhambra, with far greater elegance and purity both in the details and in the general forms. But their architecture displays considerable variety, commencing with the grand and massive style of Ibn-Tooloon and El-Hákím, and gradually assuming lighter forms in the age of the Memlook Sultáns.

When we enter the city, and find it extensively dilapidated, and here and there an exquisite mosque or public fountain half in ruins, often disfigured by unsightly houses, built against, and almost into, their walls, as in the present illustration, the question arises whether the religion or the taste of the Egyptians has degenerated, and whether they cease to value beauty of form and detail in the exterior of their mosques and of their dwellings; and it is answered by the fact, with respect to the former, of the alienation of church-property by the state; and, with respect to the latter, by the poverty and oppression of the people. Cairo may be compared to the dominant religion of its inhabitants; it exhibits a multitude of grand and imposing objects, choked up with such as are mean, unseemly, and foul.

The large mosques are open the whole day for the admission of worshippers; others are open only for morning and noon prayers. One—the Mosque El-Azhar—is open all night, and is the chief refuge in Cairo of the homeless poor. In general, a mosque of Cairo, however small, encloses a square court, open to the sky, having in its centre either a tank or a fountain for ablution, and surrounded by porticoes, composed of pillars and arches supporting a flat roof, which extends to the outer walls. The portico in the direction of Mekkeh is wider than the others, and contains in the middle of the inner side of its external wall the niche that marks that direction, with the pulpit a little to the right of it; and this portico is the principal place of prayer. Many of the mosques are colleges as well as places of worship; some are sepulchral, the tomb of the founder being beneath the dome, or beneath one of the domes, for some mosques have more than one; and a common adjunct to a mosque is a free school, the room appropriated to which is generally in the upper part of the building, and has one of its sides open externally. An account of the congregational and other prayers would far exceed our limits; they have been fully described in the "Modern Egyptians."

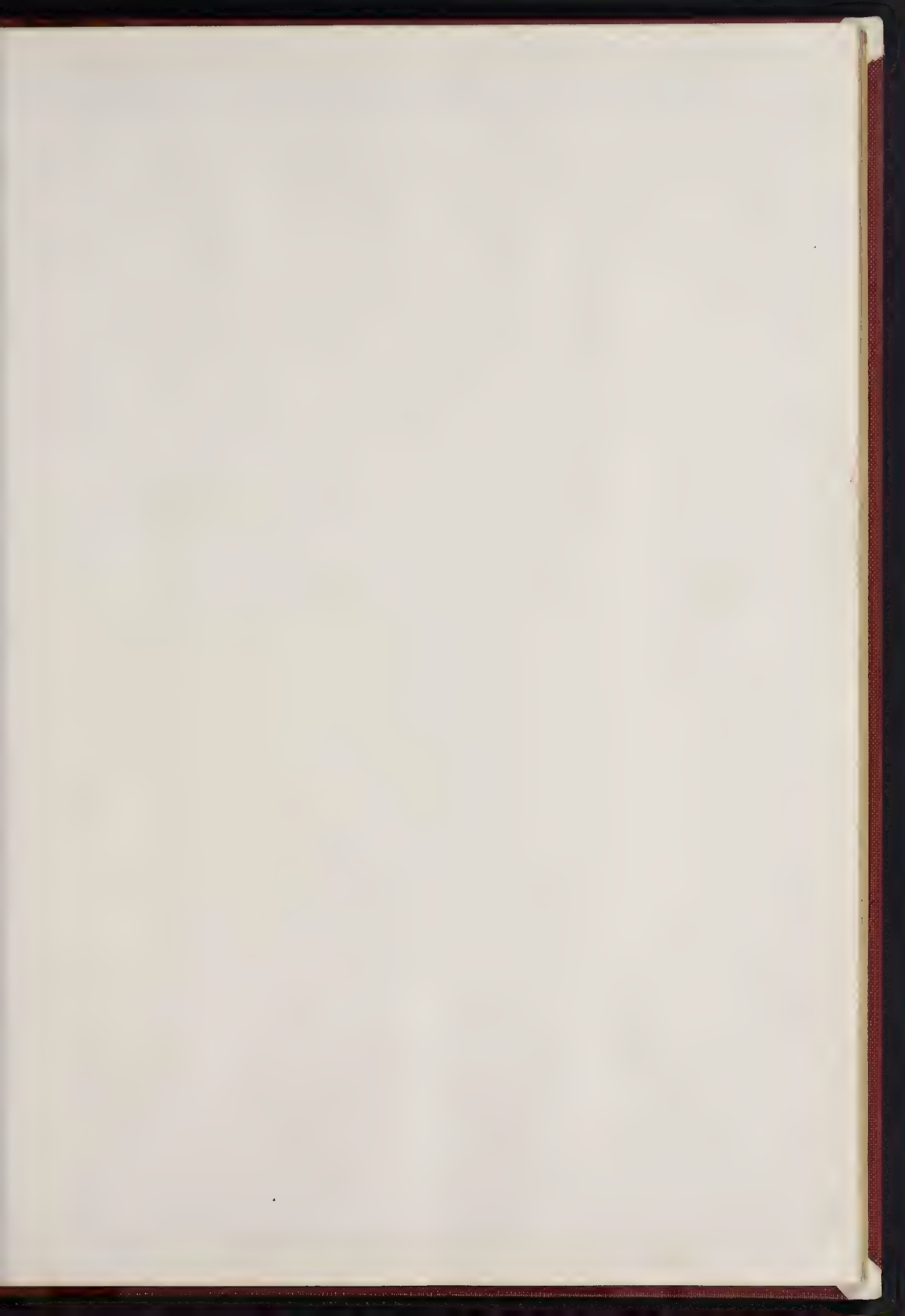
The exterior of the Mosque of the Emeir Ákhör is presented with such wonderful effect by the truth

THE MOSQUE OF THE EMEER ÂKIIOR.

of photography, that, with the help of a magnifying glass, we find, on the band encircling the dome, above the windows, the conclusion of the celebrated "throne-verse" (ch. ii. v. 256 of the *Kur-ân*). The whole of the last sentence is legible in the view: "His throne compriseth the Heavens and the Earth, and the preservation of them burdeneth Him not; and He is the High, the Great." The beauty of the rich arabesque of the dome is better perceived by the same means.

The Mosque is constructed of the limestone of the neighbouring mountain, a stone of a fine close grain, differing from that of the lower range on the opposite side of the Nile, which yielded the chief materials for the Pyramids, and which is in a great measure composed of nummulites. The ranges of stone are here, as almost always, alternately coloured with red ochre and white-washed; and thus the original yellowish tint of the limestone is lost in the few mosques preserved in repair; but where age has mellowed the red and the white, as it has in most cases, a more picturesque effect can hardly be imagined. The lowest light gallery surrounding the minaret is the elevation whence the Muëddin, exalted above the city, and standing, as it were, between heaven and earth, calls the multitude beneath him to assemble in the house of prayer. Deeply affecting is that impressive and often most melodious chant, poured forth simultaneously throughout the whole extent of the city from more than two hundred throats. It tells of zeal, of watchfulness, of belief, however imperfect; but the belief is not, as a general rule, operative, for even the good works of the Muslims are greatly outweighed by their vices.

The arch of the wall in the foreground is the entrance of a small quarter, and through it are seen the steps leading up to the door of the Mosque. The house to the right is a fair specimen of the ruined state of whole quarters; while there are very picturesque examples of streets to which European industry and ample means have given an appearance of *bien être*, without altogether doing violence to the oriental consistency of their architecture.







TOMBS IN THE SOUTHERN CEMETERY, CAIRO.



THIS view is taken on the south-east of the Citadel of Cairo, and the spectator is looking in a north-west direction. Immediately before him is a group of sepulchral mosques and dome-crowned tombs, which stand on the verge of the great sandy plain that stretches away for a distance of between two or three miles southwards, and extends from the base of the Mukattam range of mountains to the town of Masr el-Ateekah (Old Cairo). It has been used as a vast burial-ground ever since the invasion of Egypt by the Muslims, A.D. 638, and is still the favourite resting-place of the citizens of Cairo. The cemetery next in importance, that of Káitbéy, on the east of the town, was selected by grandees and kings, since whose death, or fall from power, the place has lost its attraction, which was chiefly political; while the Southern Cemetery, "the Karáfah," owes its popularity to the numerous saints entombed in it, among whom is Esh-Sháfe'ee, the most illustrious of Egyptian holy men. The buildings in the view we are describing, however, are not those of saints, nor yet of common townsmen. They belong to Memlooks and other grandees mainly of the first Memlook Dynasty (that of the Turkish, or Bahree, Memlooks), who ruled Egypt from A.D. 1250 to A.D. 1382. A brief account of the Karáfah, and of the origin of this (long ago fashionable) portion of it, may be interesting.

When the Muslims first conquered Egypt they established themselves on the site of Masr el-Ateekah, and founded that city, which, for many years, was the metropolis of Egypt, and was first called El-Fustát. They soon began to bury their dead in the part of the desert tract now occupied by the Karáfah, which was next to their new city; but the most popular place of sepulture was, at first, the base of the mountain, a distance of two miles and a half across the sandy waste; and we may, in imagination, see the long files of mourners, winding over the plain (not unlike the ancient Egyptian trains that carried the dead across this very tract), to convey the true believer to his tomb at the foot of the Mukattam, for the Mukattam is a holy place; such the first Muslims thought it, and such they determined to keep it, selecting it for its old memories, not because any recently-dead saint had been interred there. The traditions of the Mukattam will be mentioned in another page; it is enough here to refer to them in explanation of their early influence on the selection of a burying-ground for the Egyptian metropolis. The base of the mountain, with many tombs, though mostly of a more recent date than those we have mentioned, is well shown elsewhere.

Afterwards, the people of El-Fustát began to bury near that town, as above mentioned. The popularity of the place increased with the burial of several holy men in it; companions of the prophets, and 'Amr Ibn-El-'As himself, the conqueror of Egypt, being among them. The superstitious regard for saints that has ever possessed Mohammadans, together with the inconvenient distance of the mountain, gained great acceptance for this tract, and it was afterwards called the "Greater Karáfah" ("el-Karáfah el-Kubrâ"). For the space of about two centuries this was the great cemetery, and continued still a favourite one, after a disturbing cause to be immediately mentioned. It is now almost entirely waste and desolate, covered with vast mounds, a mile in width, from east to west, and two miles in length, from north to south.

In the year 819 of our era, Esh-Sháfe'ee, referred to at the commencement of this description, died, and was duly buried, but not in the old cemetery. His followers, perhaps, thought that he deserved a place all to himself, where no one should share the honour paid to him; he was accordingly interred on the east of the greater Karáfah, between it and the mountain, nearly due south of the spot whence the view before us

TOMBS IN THE SOUTHERN CEMETERY, CAIRO.

is taken. As was to be expected, his sanctity made the new cemetery a favourite one; the citizens began to select it, and it became a courtly place of burial, when El-Melik El-Kámil, who is well-known in the story of the Crusades, built, in the year of the Flight 608, the great dome over the saint's tomb, which is a far-seen landmark on the level tract, and interred his son in a tomb hard by. Thenceforth, "the Lesser Karáfeh" ("El-Karáfeh es-Sughrà") rivalled the greater, and it is now, as we have said, the chief cemetery of Cairo.

El-Makreezee gives a common-place reason for the rise of the Lesser Karáfeh; he implies that it was owing to El-Kámil's having constructed an aqueduct, for the convenience of persons frequenting it, from the Birket El-Habash, a lake that formerly existed where are now the southern limits of modern Cairo.

The spot before us correctly belongs to neither the Greater nor Lesser Karáfeh, though the *whole* tract is now called simply the Karáfeh. It was selected for tombs after the year of the Flight 700, as El-Makreezee informs us. He says that it was formerly a meydán (or horse-course), extending from the dome of Esh-Sháfe'ee to the gate of the Karáfeh (a gate of Cairo so called, just out of the view, on the left). In it the grandees of the kingdom, and the troops, used to race, and the people used to collect, to amuse themselves with the sport.

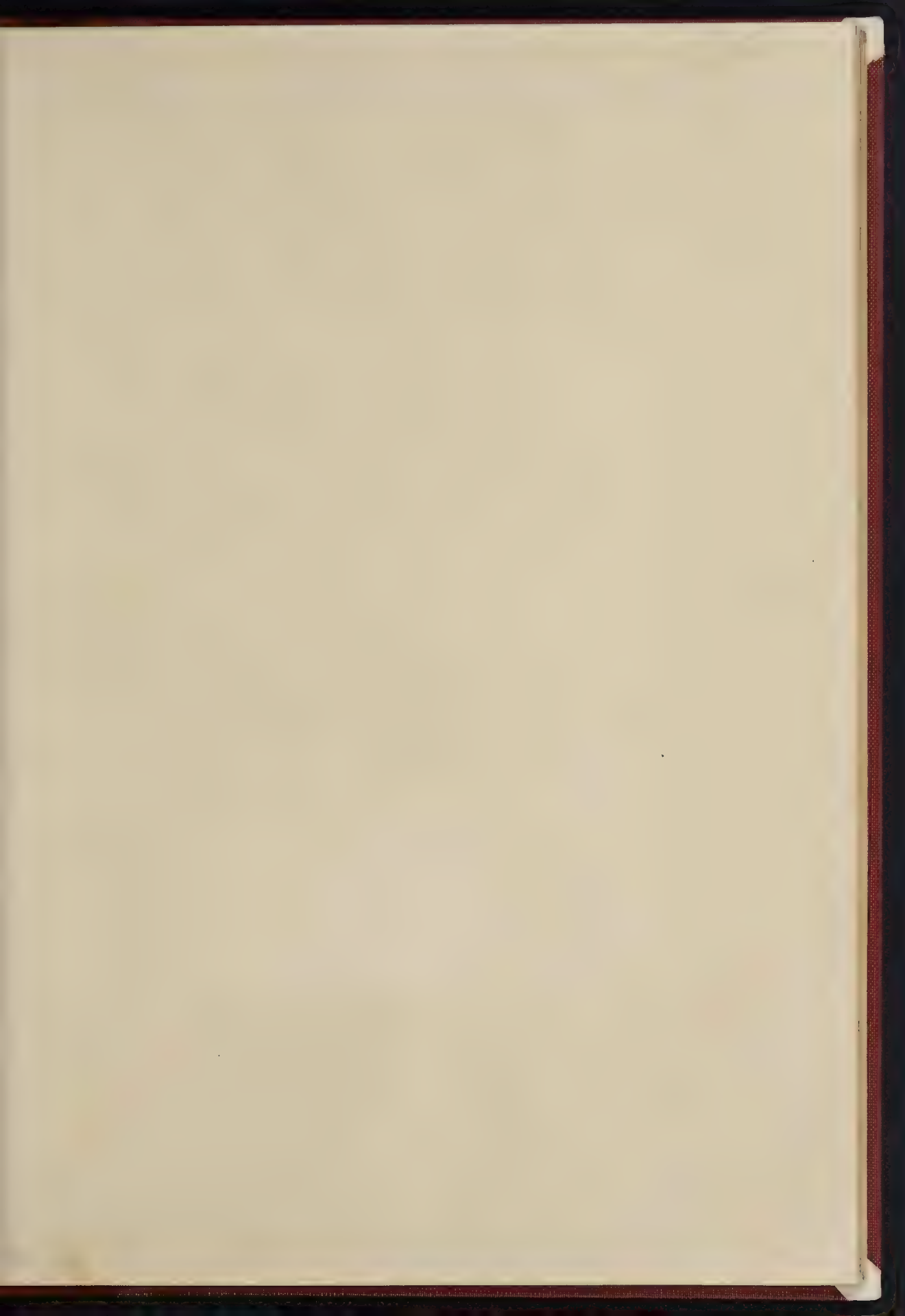
The following is El-Makreezee's account of its conversion to its present use:—"The Grandees (Emeers) of the dynasty of En-Násir Mohammad Ibn-Kala-oon began tombs in this part; the Emeer Yelbughà Et-Turkamánee, and the Emeer Taktemer Ed-Dimashkee, and the Emeer Koosoon, and others beside them, of the Emeers, built, and the troops, and all the people, followed their example, and they built tombs and khánikáhs (religious houses), and markets, and mills, and baths, until the building was from Birket el-Habash (on the left of the view, but not included in it) to the gate of the Karáfeh, and from the limit of the dwellings of Masr el-'Ateekah to the mountain. Many of the people preferred dwelling in it on account of the excellence of the pavilions that were erected in it, and it was called 'Et-Turab,' or 'the Tombs.'" El-Makreezee's statement of the extent of the cemetery evidently includes the two Karáfehs. His account brings vividly before us the great men of the old Memlook kingdom. The photograph enables us to realize what he says about their buildings, and shows us their tombs. The buildings before us are of the best times of Arab architecture, and range from the date before given to that of the succeeding dynasty. It is curious to compare the dome in the right of the foreground with those of the first king of that dynasty (Barkook), shown in some other views.

Beyond the tombs (some of which are not mere tombs, but sepulchral mosques) lies the poor and ruinous suburb, outside the city wall, called "The Quarter of 'Arab el-Yesar." In the troublous times of Mohammad 'Alee's accession to the Pashalic of Egypt, and those immediately preceding, it was the scene of constant irruptions, being ill-defended, and not well commanded by the Citadel, which towers above it.





HE EZBEKEVEH CAIRO



THE EZBEKEEYEH, CAIRO.



N the north-west quarter of the city is a large irregular tract, called the "El-Ezbekeeyeh," or "Birket El-Ezbekeeyeh," named after the Emeer El-Ezbekee. It is nearly half a mile long, and about a third of a mile broad at its widest extent. The scene here represented is well-known to European travellers, being a portion of a row of lofty houses bounding it on the north-east, and forming part of the south-western side of the great Coptic Quarter, which covers a considerable space behind. On the extreme left is the entrance to a little quarter, called the "Radwáneeyeh," and beyond it was the Báb-el-Hadeed, built by Sakáh-ed-Deen (Saladin), a gate taken down some years since, the neighbourhood of the site of which is now the scene of the noise and bustle of a railway terminus.

On the south of the Ezbekeeyeh are two Turkish palaces, modern in their architecture, and standing in gardens. On the west is a long plain wall (now forming part of the city-wall), and another Turkish palace, the house of the famous and unfortunate Memlook Bey El-Elfee. It became the residence of Napoleon during the French occupation, and subsequently of his general, Kleber, who was assassinated in an adjacent garden. The notorious Mohammad Bey Defdardar afterwards resided in that palace; and dark and dreadful is the history of his cruelties within its walls, and in the public exercise of his functions as Registrar-general of Finance. Perhaps a more detestable monster never existed. He revelled in inflicting barbarous punishments; and his own servants frequently, though unsuccessfully, attempted his life: but he was a man of considerable ability, and is said generally to have made a show of justice in the horrible acts of which he was guilty. Adjoining this palace is the principal and well-conducted English hotel. It was formerly used as a school of languages.

During the season of the inundation, the Nile, until lately, entered the great space of the Ezbekeeyeh by means of a canal, which is supplied for three or four months. This canal has, we believe, been filled up, as the water, which was without any current, became stagnant and offensive. Before the canal existed, it was, during the inundation, an extensive lake; but this was filled up and planted, partly as a pleasure-garden. The rows and avenues of trees, which are of such a size as to have the appearance of being of a century's growth, judging by that of trees in England (these are only about thirty years old), afford a grateful shade; and the place is a favourite resort towards the close of the day. There people of many nations may be seen in picturesque groups surrounding musicians and story-tellers. When it was a lake, numerous pleasure-boats floated there; and on the occasions of festivals, it presented a gay appearance—bands of music and pic-nic parties occupying the boats. In the present day, on any occasion of rejoicing, the trees are hung with coloured lamps, and the houses are very creditably illuminated. The unfinished appearance of some of the tops of the houses (they are, however, poor examples of the style), without cornice or decoration, detracts from the general pleasing character of the domestic architecture. The upper floor is generally the best and most important. In the winter it is the chief resort of the family, but in the summer the furniture is taken down to the floors below, and at all seasons the Muslim entertains his male guests in a reception-room on the ground-floor, usually such as is called a Mandarah.

The plague in Cairo, when that scourge visits the city, is said to make its first appearance generally in the houses facing the Ezbekeeyeh on the north-east. Those in the view are the most northern of these. The

THE EZBEKEEYEH, CAIRO.

opinion referred to may have arisen from their being better known to European residents than the rest of the town; but it is ascribed to the heat of the sun acting on the damp ground in front of these houses.

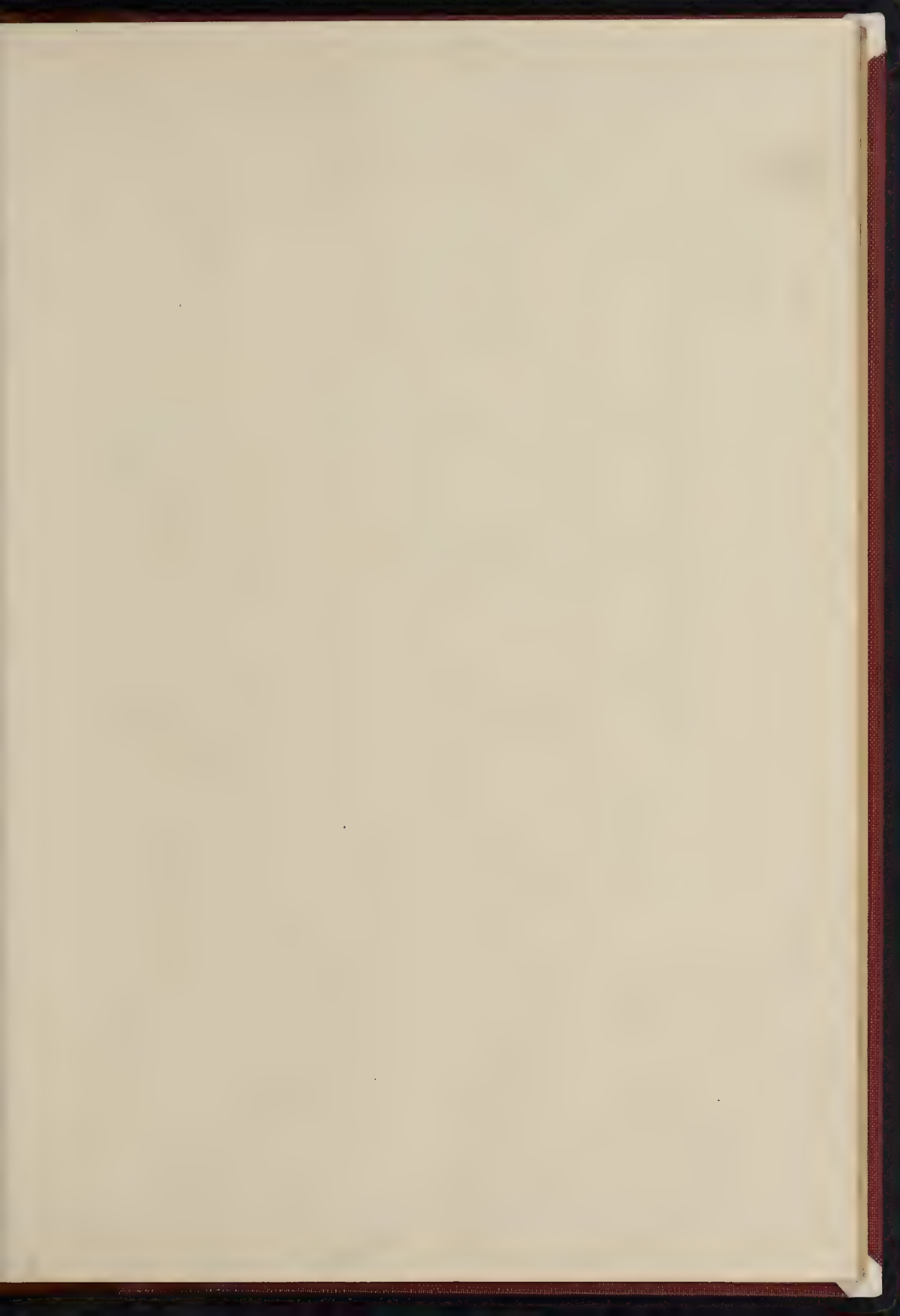
The Emeer El-Ezbekee became famous as commander-in-chief of the forces of Káitbéy, in his war with the Turkish Sultán Báyazeed (commonly called by European writers Bajazet), and recovered for him Tarsus and Adaneh, defeated the army sent against him, and annexed Karamania. Subsequently the Turkish forces again attacked the army of Káitbéy, and, though at first fortune seemed to favour them, the Memlooks, rallied by their commander, El-Ezbekee, surprised and totally defeated them under cover of the night. Finally, Káitbéy who was always disposed to promote peace, ceded the disputed towns of Tarsus and Adaneh, and secured repose for the rest of his days.

The Mosque of El-Ezbekee stands in a street on the south-east of the Ezbekeeyeh, facing an old palace of Mohammad 'Alee, one of those before mentioned as overlooking the open space from the south. The Páshá demolished the original minaret of the mosque, because it commanded a view of the apartments of his harem, and replaced it by one not so high.





TEMPLE OF ESHMUN, HAMATH, SYRIA



THE MOSQUE OF EL-HÁKIM.



THE Mosque in which this view is taken is rendered extremely interesting by its antiquity, by the style of its architecture, and by the infamous character of the khaleefeh, whose name it bears; a wretch who professed himself a prophet, and even, at length, to be God incarnate.

This remarkable monument was founded by the Khaleefeh El-'Azeez, the father of the Khaleefeh El-Hákim, who completed it in the year of the Flight 403, A.D. 1012-13. It is situate immediately within that portion of the northern wall of Cairo which connects the two great city-gates, called Báb en-Nasr and Báb el-Futooh. The space which it occupies is almost an exact square, of which each side measures little less than 400 feet. With the exception of one other mosque (that of Ibn-Tooloon, which very little exceeds it in size), it is the largest in Cairo. It consists of porticoes surrounding a spacious square court open to the sky. The portico on the south-east (that is, the side towards Mekkeh) had four rows of columns, that on the south-west three, and each of the other porticoes two. At the northern angle, which is that seen in our view, is a massive tower (partly concealed in that view) supporting a mád'neh, or minaret; and at the western angle is a similar tower, with a similar mád'neh. It is related that both these mád'nehs were partly thrown down by an earthquake; and it is said that, though repaired, they are not what they originally were in height nor in form. The arches are very beautiful in their curves, and slightly pointed, like those of the Mosque of Ibn-Tooloon, which is more than a hundred years older, and about three hundred years anterior to the period when the pointed arch is said to have been first introduced into England.

A scene of deplorable desolation presents itself to the visitor on his entering this Mosque, which is no longer used as a place of worship. On every side he sees crumbling ruins, and pillars that supported arches sustaining only remnants of the superstructure. Considering the massive and compact character of this great edifice, its demolition can only be accounted for by the occurrence of frequent shocks of earthquakes, before the year 1507, when the Sultán Beybars repaired it. It is rarely found that even the most careful restoration gives the original solidity to a building which has been once shattered by such a convulsion. It is melancholy to see the tottering and rent structures, of surpassing beauty of detail and form, in and around Cairo, which have suffered from such causes. During less than eight years, we experienced three earthquakes, and seventy houses fell in the one fearful shock of the last and most tremendous of those three visitations, all of which were sufficiently alarming.

A common thoroughfare passes through the Mosque, from the middle of the north-west side, to the middle of the side opposite. Over the north-west entrance is a remarkable inscription in the Koofee (or Cufic) character, mentioned by Sir Gardner Wilkinson, who has published a transcript of the most important portion of it. The following is a translation:—"El-Hákim-bi-amri-lláh, Prince of the Faithful: the blessings of God be on him, and on his pure ancestors. In the month of Regeb, the year three and ninety and three hundred." The date of this inscription (corresponding to A.D. 1003) shows that it was executed about nine years before the completion of the Mosque. But what is most worthy of notice in it is the fact, that it records the assumption of El-Hákim to himself of the dignity of a prophet—for the phrase "upon whom be the blessings of God" is applied by the Muslims peculiarly to prophets and apostles.

The interior of the Mosque is ornamented with numerous inscriptions of passages from the Kur-án, also

THE MOSQUE OF EL-HÁKIM.

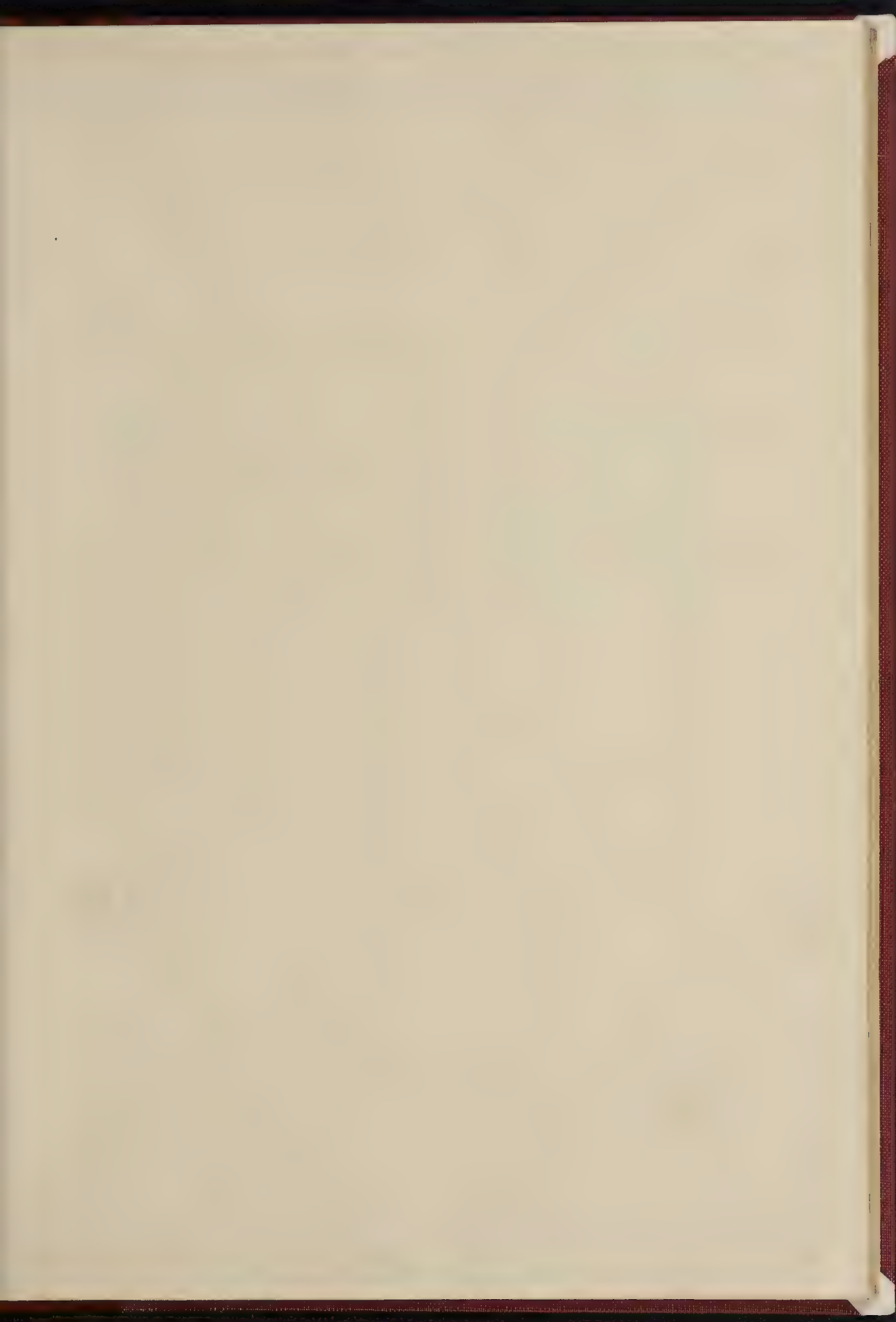
in the ancient character termed Koofee, and executed in stucco. Three portions of these inscriptions are seen in the view which we are describing; two of them are but very small fragments, affording no complete sense. The third, which is of a somewhat later style (a flexuous kind of Koofee), contains the last letter of the ninth verse of the eighth chapter of the Kur-án, and the greater portion of the next verse, which we thus translate, enclosing between brackets the concluding words of the verse, which are not comprised in the view:—"And God appointed it not save as good tidings for you, and in order that your hearts may be set at ease thereby: and victory is not save [from God: verily God is mighty (and) wise]." Here it may be mentioned that what is rendered "for you," is not in the received text of the Kur-án.

To the description of a view of another portion of this Mosque, will be added some particulars of the extraordinary history of the khaleefeh whose name it bears.





THE BAB EL-AZAB CITADEL, CAIRO.



THE BÁB EL-'AZAB, CITADEL, CAIRO.



THE BÁB EL-'Azab, so called because it is in the lower circuit of the Citadel, or the circuit of the 'Azab, opens on the space of the Rumeyleh. It is a fine old gateway, built since the Turkish conquest of Egypt, but not long after, and retaining the character of the older buildings. The shattered condition of its ramparts testifies to the severe struggles of rival factions in Cairo. From the Turkish occupation to the time of Mohammad 'Alee this country was the scene of constant strife between the Páshás sent from Constantinople and the Memlooks of Egypt, who shared the government with them. The stronghold of the Citadel was in turn held by either party; from its heights the city was frequently cannonaded and bombarded, while the fire was vigorously returned from the great Mosque of the Sultán Hasan, which faces the Báb-El-'Azab, and commands the batteries of the upper circuit of the Citadel. By this gateway the Memlook cavalcade entered to the audience with Mohammad 'Alee, which ensured their destruction; and it was this gate which was closed against their return from his presence. An account is elsewhere given of their miserable fate; they fell fighting, as it were, the air, hemmed in by their murderers, and confined in the narrow rocky ascent, where they perished all but one man. Although the terrible story has been given, we cannot, with the gloomy portal before us, omit some mention of the horrors it too vividly recalls. With the destruction of the Memlooks, Mohammad 'Alee secured the Citadel against attack from the Mosque of the Sultán Hasan by demolishing the stairs leading to the roof and minarets, as one of the Sultans had done before (see the description of the Mosque of the Sultán Hasan). But the defence of the Citadel against European artillery has been abandoned, as it is commanded by the Mount Mukattam in the rear. A long and easy approach has been made from the north within the last few years, and the Báb El-'Azab is no longer the principal entrance.

The Rumeyleh is the scene of fairs, as it was formerly of races and other games. The horse-market of Cairo is held in it, and in this view are seen some horses picketted in a row, forming part of the fair. Just out of the Rumeyleh, in the street running under the Mosque of the Sultán Hasan, is the market for swords, guns, and other arms. The Rumeyleh is also the principal place of execution of Muslims convicted of capital offences. Christians and Jews are hanged against the windows of a mosque in the main thoroughfare-street of the city, called the Ashrafeeyeh, where they linger often miserably for many hours. Muslims are, or were, decapitated; and the place where they were washed, before burial, also in the Rumeyleh, used to be frequented by the superstitious women of Cairo, who washed in the foul water, in the hope of curing every disorder and removing every ill.

The upper circuit of the Citadel, called the circuit of the Janissaries, stands at a considerable height above the town, defended by steep and lofty walls, surmounted by batteries. On the north and north-east it encloses a large number of thickly-peopled streets. This part of the Citadel was the work of Saláh ed-Deen, but the work was conducted under the superintendence of his eunuch, Karákoosh, whose emblem, a colossal eagle, is sculptured in basso-relievo on the face of the walls overlooking the town. The materials for the construction of the fortifications were obtained from the Pyramids of El-Geezeh, with great labour, and at the cost of sad destruction to these time-honoured monuments. The lower circuit, that of the 'Azab, was added at a late period, and enclosed by the Turks. The 'Azab were a corps forming part of the garrison of Cairo, who were forbidden to marry, and hence were called the "Bachelors," as their name signifies.

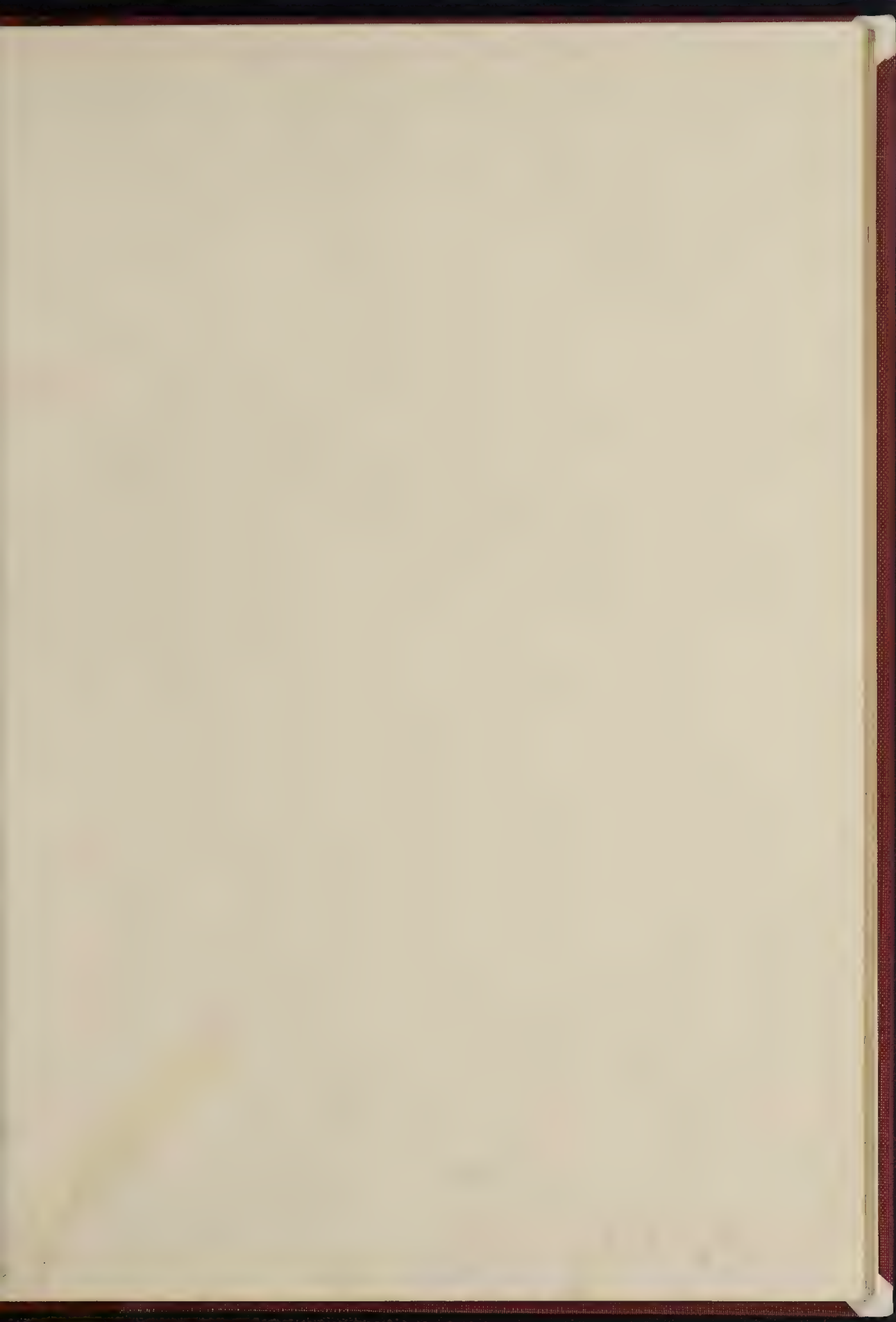
THE BÁB EL-'AZAB, CITADEL, CAIRO.

The wall surrounding their quarters was not constructed for defence against any more serious attack than those occasioned by popular tumults. It is very ruinous, and encumbered by heaps of rubbish rising against its outer face. From this wall the survivor of the massacre of the Memlooks leapt his horse. A small portion of the wall is visible on the left of the view. On the right is a religious house, built against, or forming part of, the wall; and the room with the open arches of wood-work, and deep eaves, is a school-room, after the usual pattern of such rooms in Cairo. Within are some streets, and many houses, but the space is chiefly occupied by a large arsenal and manufactories, built by Mohammad 'Alee. They are only remarkable for flat, low roofs, sprinkled with innumerable ventilators of the sloping form common in Egypt. (See the two views taken from the Citadel, where these manufactories form a wide foreground.)





THE AZHAR



THE MOSQUE OF KAITBÉY.



LONG the eastern side of Cairo extends an unbroken chain of lofty mounds, commanding fine views of the whole of the city; and between this chain and the Mukattam range lies a long sandy tract, containing innumerable tombs, which compose what is commonly called "the Eastern Cemetery," or "the Cemetery of the Sahrà." The central portion of this great burial-ground is called "Káitbéy," after the Sultán buried in its principal tomb; and sometimes this name is applied to the whole of the cemetery. Some more properly call it "the Tombs of the Memlook Sultáns," because many of the most beautiful of the sepulchres of those princes are comprised in it. These mausolea are erroneously termed "the Tombs of the Caliphs," for not one of the tombs of the Khaleefehs (commonly called Caliphs) now exists: they were buried in the spot now occupied by the principal Turkish bázár of Cairo, called "Khán el-Khaleelee;" but their bones were afterwards exhumed, and thrown upon the mounds of rubbish mentioned above.

El-Melik El-Ashraf Káitbéy, whose tomb forms the principal object in this view, began to reign on the 6th of Regeb, in the year of the Flight 872 (A.D. 1468), and died on the 27th of Zu-l-Kaadeh, 901, having reigned twenty-nine years and four months; and El-Is-hákee writes that "no one of the Circassian kings reigned as long as he did, and that it is said he became a kutb before his death." By "kutb" is meant the coryphæus of all the saints of his age, a personage respecting whom the most absurd superstitions are entertained, not only by the vulgar among the Muslims, but also by their learned men. The kutb is believed to exercise authority, both spiritual and temporal, over all the other saints, and to be a kind of mediator between God and mankind in general. His office is represented as being very much like that of Elijah, whom many of the Muslims assert to have been the kutb of his time. They believe that he has the power of rendering himself invisible; that he can transport himself instantaneously from any one place to any other on the earth; and that he has a number of favourite stations, one of which is in Cairo.

According to El-Is-hákee, Káitbéy was "buried in the tomb which he had built in the Sahrà during his lifetime;" and he states that there are dwellings for the poor, and for its chief ministers, belonging to that tomb. He also writes that Káitbéy built many mosques, *ribáts* (which are public buildings for the accommodation of persons who devote themselves to religious exercises), and also colleges, fountains, &c.; and that he did more good works than can be enumerated. Although the almshouses built by him exist, and are partially inhabited, the stillness of death generally pervades the place, except on Fridays, as on that day the Muslims visit the tombs of their relations and friends.

The geometrical ornamentation of the exterior of the dome of the Mosque of Káitbéy is singularly beautiful, and the transition from the circle to the octagon, and from the octagon to the square, gives the appearance and the reality of durability, and aids much in forming a composition which perfectly satisfies the eye. The dome and minarets are unsurpassed in elegance by any others in or around Cairo.

The interior of this mosque is noble in size and proportions, and beautiful in its ornamental details. Under the dome, against the side that is towards Mekkeh, are placed two shrines, each containing a stone held in great veneration, one of them having a depression which is believed to be an impress of the Prophet's foot, the other having two similar depressions, to which the same belief applies. The superstitious

THE MOSQUE OF KÁITBÉY.

visitor kisses each of these stones, or touches it with his right hand, which he then kisses, persuaded that a special blessing will result from this observance. Europeans are often admitted into this mosque upon the simple condition of removing their shoes before they cross the threshold.

Standing between the mosque and the point from which this view is taken, is a tomb with a dome unusually flat, supported by pillars.

Of Káitbéy, it is related by El-Is-hákee, that when the merchant Mahmood brought him as a slave to Misr (which is Egypt or Cairo), one of the Memlooks who were brought as slaves with him conversed with him and with the camel-driver, who was leading the camel that bore them both, on a certain night in the month of Ramadán, and they said, "May be this luminous night is the Night of Decree, and perhaps in this night prayer will be answered, so let each of us ask for the fulfilment of his particular wish." And Káitbéy said, "I desire the office of Sultán of Egypt from God, whose name be exalted!" And the second said, "I desire to be a great Emeer." Then they looked towards the camel-driver, and said to him, "What desirest thou of God, whose name be exalted?" He answered, "I desire a good end." And Káitbéy became Sultán, and his friend became a great Emeer, and they used to say, when they met together, "The camel-driver hath been the most fortunate among us."





10. STADEL



THE CITADEL OF CAIRO,

WITH THE MOSQUE OF MOHAMMAD 'ALEE, FROM A CEMETERY TO THE SOUTH-EAST,
AT THE FOOT OF THE GEBEL EL-MUKATTAM.



THE Citadel (El-Kal'ah) was founded by Salâh-ed-Deen (Saladin), A.D. 1176-7. It overlooks Cairo from the south-east, crowning a rocky hill 250 feet above the level of the plain; and was constructed mainly of the materials of a number of small pyramids, adjacent to those which still form conspicuous, though distant objects, as seen from this elevation.

The great mosque within its walls we watched for years in its slow progress. It is the Mosque of Mohammad 'Alee; and there, by his direction, he was interred. The architecture is of a mixed character, and not rich in decoration, though the building is very costly: its columns are of alabaster, and its proportions have a certain grandeur; but the minarets, being very lofty, and peculiarly slender, produce an incongruous effect. To the right of it is the extensive ruined mosque of the Sultân Mohammad Ibn-Kala-on, with two minarets, and the base of a dome. It was built in the early part of the fourteenth century. On the round tower, a little more to the right, may be traced a telegraph, the first of a series extending to Alexandria. Several very large palaces are included in the Citadel, together with a labyrinth of private dwellings.

The lower strata of the Mukattam range will interest the geologist, and many a powerful glass will be used to magnify the base, which, in two semicircular projections, is happily brought into the right of this view. The Gebel El-Mukattam commands the Citadel, as the latter commands Cairo. Between them runs a shallow valley, in which the most interesting objects are the cemetery in this view, and the picturesque houses and enclosures attached to it. These were erected for the accommodation of mourners who periodically pay their visits here to wail at the tombs of their relations and friends, especially on the occasions of the two Moham-madan festivals—the greater and lesser 'Eed, called by the Turks the two Beirâms,—when the cemeteries are crowded to excess, and, as the houses are private property, tents are pitched for those who do not possess them. Long trains of women and children are then seen visiting the burial-grounds, and the first impression is that it is an interesting and affecting sight, and it is natural to listen, and to hush every sound besides, that the melancholy and measured wail may be heard as it is borne upon the air. While the periodical expression of sorrow does violence to established conviction, that the anguish of bereavement belongs to no particular day, there is something in the belief that those Eastern mourners are on their way to perform pious duties which fascinates the spectator; but, if they be followed to the houses, it will be seen that, with very few exceptions, they have brought with them every luxury that their homes could spare—cushions, mattresses, prayer-carpets, and good cheer of every description suitable to the climate. The rich are attended by their slaves, and the poorer have begged and borrowed all that they require for the journey and the stay. Especially on the occasions of the two festivals, the so-called sorrowing Muslims eat, drink, and enjoy themselves during three days and nights; and they delight in unusually large gatherings, for the reason, often expressed, that the more numerous the party, the merrier are the groups assembled. The women generally take a palm-branch to break up and place on the tomb, and some cakes or bread to distribute to the poor: this is done for the sake of the dead, in whose register it is supposed to be put down by the recording angel.

THE CITADEL OF CAIRO, &c.

The grave is an arched vault, in which the corpse is laid, without a coffin, merely wrapped in the grave-clothes, in order, as it is believed, that the dead may be able to sit up during the first night after the burial, to be visited and examined by two angels, and to be unmercifully punished by them if unable to answer satisfactorily their questions. The body is laid upon its right side, or in an inclined position, with the face towards Mekkeh.

Over the grave is an oblong monument of stone, with an erect stone at the head and foot—that at the head in many instances bearing an inscription, and in not a few cases having a turban, or some other head-dress carved on the top. In the view before us it will be observed that two of the tombs are more conspicuous than the rest: these are tombs of persons of consequence, and are of a very elegant description, each being canopied with a pyramidal roof, supported by four pillars and arches. In many cases, the oblong monument immediately over the grave is of marble, richly sculptured, and the headstone bears an inscription, generally including a few words from the Kur-án, in raised gilt letters upon a bright blue ground.





STREET, NEW YORK



STREET VIEW IN CAIRO.



THE extent of Cairo is about three miles in length, and a mile and a half in breadth. It contains great thoroughfare-streets, by-streets, and quarters, and several extensive open spaces, gardens, &c. Every quarter has one, two, or more gates, and so have many of the by-streets, and these are closed at night, a doorkeeper opening to any person giving a satisfactory answer. The gates of the city-wall (which, by the way, hardly deserves to be thus called, except the portion on the northern, and some portions on the eastern side) are kept by sentries, and not opened after nightfall to any but persons who can give the password of the night.

The stillness of the city not very long after nightfall becomes remarkably striking. One might then pass through a mile's length of its intricate streets and scarcely see a living being, except the sentry here and there at a guard-house, a watchman making known his presence by occasionally uttering some religious ejaculation, and now and then a pack of houseless dogs, very vigilant at night in guarding their own distinct quarters, and most useful scavengers by day.

The thorough-fare streets alone are worthy of the name, for the others are only lanes, and narrow ones; and those composing the quarters are so tortuous that it often seems marvellous that the grooms can thread them. The wider streets, with their bits of glorious sunlight generally high overhead, and their deep welcome shade, preserve the picturesque effect of the olden time in the principal quarters, because there we find the projecting windows of turned wooden lattice-work (the *meshrebeeyehs*); while in those inhabited chiefly by Turks and officers of the government the windows are generally of glass, having the lower part covered by outer trellis-blinds. Mohammad 'Alee issued two orders with regard to the erection of new houses. He forbade their having meshrebeeyehs, and he ordered that they should be build two feet further back than their neighbours. The first order was made on account of the frequent and most destructive fires, the dry wood igniting with dreadful rapidity, and communicating from lattice to lattice, curling through and about the light and beautiful work which forms the screen of the hareem, and hides from the public eye what are termed by an idiom of the country "the guarded jewels." With soft divans spread within them, the women are contented to watch all that passes in the busy street, or even in the silent lane:—

" Behind the veil, where depth is traced
By many a complicated line,—
Behind the lattice, closely laced
With filigree of choice design,—
Behind the lofty garden wall,
Where stranger face can ne'er surprise,—
That inner world her all-in-all,
The Eastern woman lives and dies."*

The second order of Mohammad 'Alee was occasioned by the innovation of carriages, and given in the prospect of its becoming a growing wood, and that eventually entire new streets would be erected; but the result is curious, increasing the irregularity of the lines of houses and shops. The latter had also stone

* "Palm Leaves," by Richard Monckton Milnes, Esq., M.P., p. 14.

STREET VIEW IN CAIRO.

benches in front for the accommodation of customers, and these were removed by the Pasha's direction. It is grievous to see the consternation occasioned by the introduction of carriages in a city so unsuited to their presence. Men, women, children, camels, horses, and donkeys, escape from the threatened destruction to the spaces in front of the newly-erected houses, and to the lanes and quarters opening into the main thoroughfares.

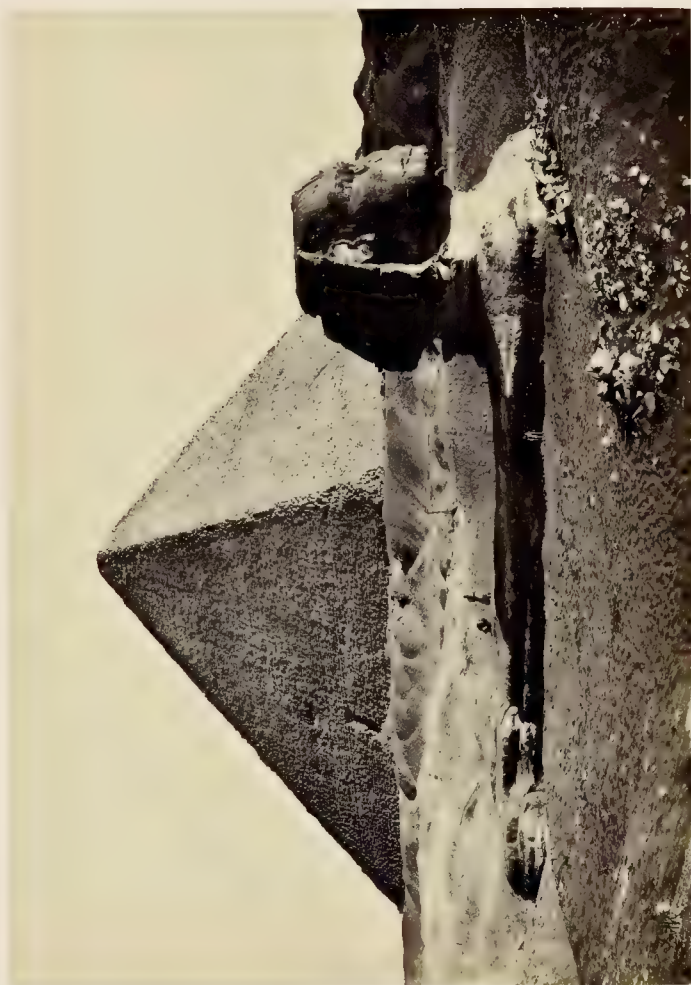
The street in this view gives an idea of the repose of Eastern life in the Muslim quarters, undisturbed by association with the bustling, anxious European—the only trace of Western civilization being found in the number affixed to the house on the right—125.

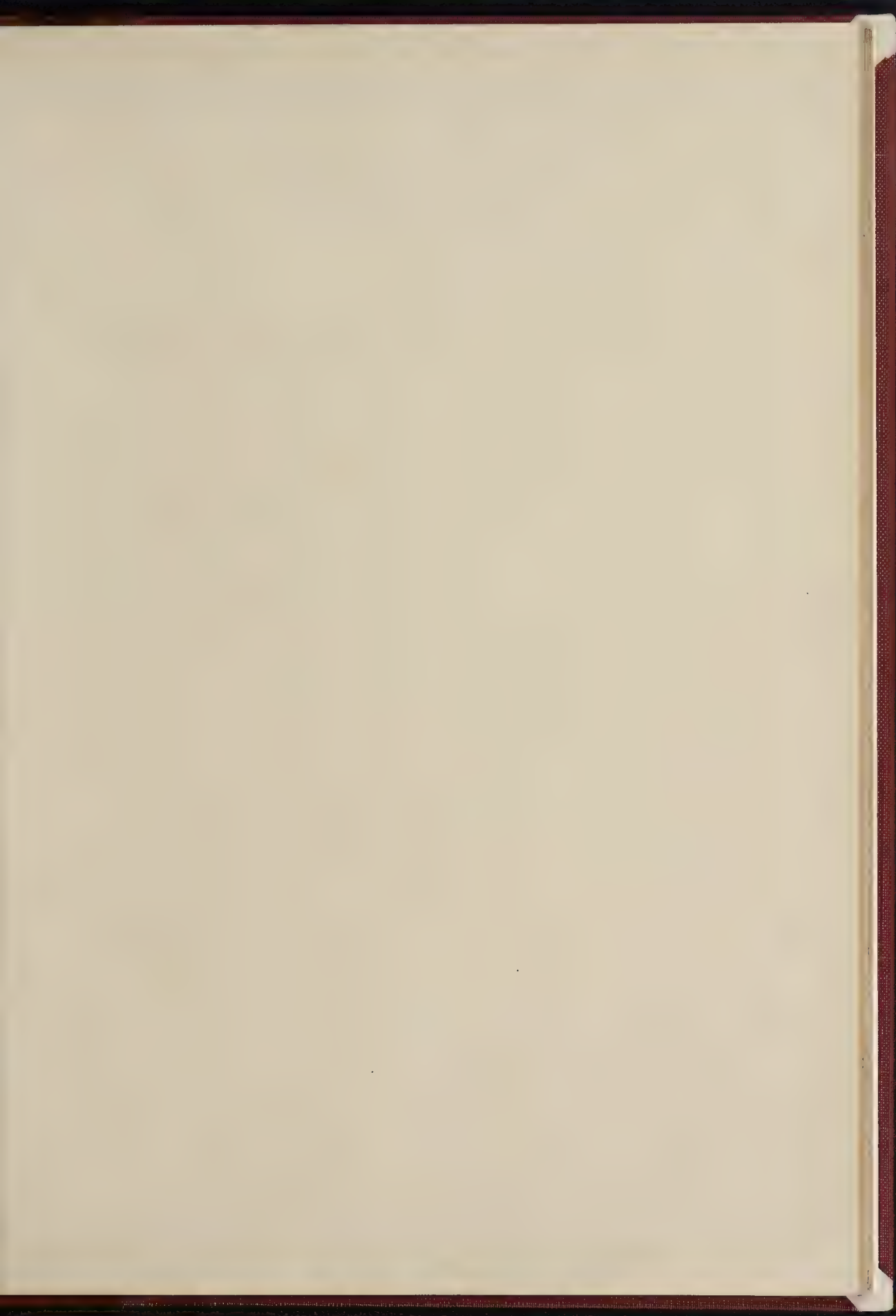
A map of Cairo is very curious, showing how entirely persons are mistaken who, seeing only the streets and lanes, imagine it to be a crowded city. All the best houses have courts—some very spacious—into which the principal apartments look; and although for the purposes of ventilation the plan may be imperfect, it is the only one suitable to Eastern life.

In the view may be noticed a window through which a person sitting within might be easily seen by passengers in the street: it is the window of a room appropriated to the reception of male visitors, and therefore is in the lower part of the house. The upper floor of the house in the foreground on the right is evidently roofless, as the sky is seen through the lattice; and this floor, with few partitions, or without any, and rarely with so high a wall, forms in the Egyptian house the terrace—so called by Europeans—on which the family pass the early mornings and the evenings, and on which, in the hottest season, their mattresses are sometimes spread for the night. These terraces are sometimes paved, but more frequently have a smooth coat of plaster.

In the nearest lattice-window, facing the spectator, is a projection in which the porous water-bottles are placed for cooling the water by evaporation. Several others may be observed in the view, not so near. On the left, in the ground-floors of two houses, are three shops—mere recesses, like deep cupboards, having no communication with the houses. The houses beyond are modernized. The minarets of two mosques rise on the left, the nearer of them having lost what originally formed its uppermost portion.







THE SPHYNX AND GREAT PYRAMID, GEZEH.



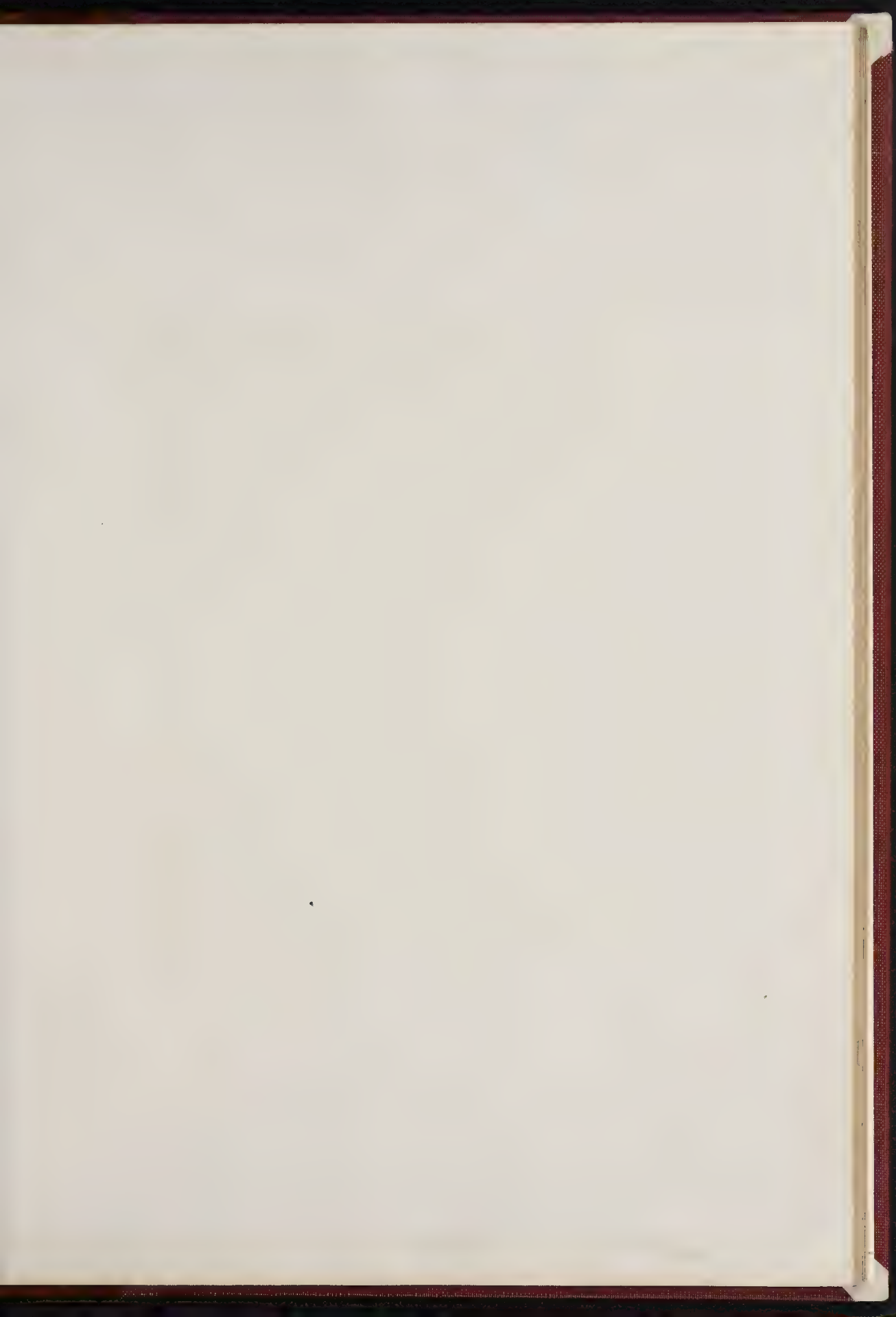
HE day and hour in a man's life upon which he first obtains a view of "The Pyramids," is a time to date from for many a year to come; he is approaching, as it were, the presence of an immortality which has mingled vaguely with his thoughts from very childhood, and has been to him unconsciously an essential and beautiful *form*, and the most majestic mystery ever created by man.

"The Pyramids" *par excellence* (for there are several of inferior magnitude in the vicinity, as those of Saccara and Dashour) are situated nearly opposite Cairo, about six miles to the west of the river. At low water the ride from the modern town of Gezeh, through palm groves, and fields of corn and lupins, is a pleasant one. The Pyramids are in full view almost all the way, and seem ever to remain at the same distance from the eye, even until one stands close under them, when their vastness becomes suddenly oppressive. They stand on a finely elevated plateau of sandstone, on the declivities of which are many picturesque rock tombs, forming part of the necropolis of the neighbouring city of Memphis, now marked only by huge mounds. This necropolis consists partly of tombs of this nature, partly of sunk shafts, partly of massive mausolea, and stretches for many miles along the edge of the desert, around the grandest of its sepulchres, the Pyramids.

These Pyramids are believed to be the oldest (as they certainly are among the mightiest and most enduring) monuments of human art in the world. The largest was built in the reign of Shufa (the Cheops of the Greek writers), and therefore possesses an antiquity of not less than four thousand years; but although thus much has been ascertained by the evidence of contemporary hieroglyphics, the history of the erection of the structure is preserved only (or perhaps perverted) in the traditions recorded by Herodotus, Diodorus, and others. Among many remarkable facts recorded by these authors may be mentioned one, that 360,000 men were employed in the work for twenty years. Its base is 746 feet, its height 450 feet; it covers an area of about twelve acres, a space which is often—for the sake of familiar illustration—compared with the nearly equal one occupied by Lincoln's-Inn-Fields. The second Pyramid (called Belzoni's, of which an illustration will be given in a future number) still retains a portion of the layer of polished granite with which the whole exterior was originally cased. And the Great Pyramid has been similarly finished, although none of the granite stones now remain, having probably been removed in course of the extensive spoliations carried on during the reign of the Caliphs, to procure building material for the then rising city of Cairo. There are at Gezeh three principal pyramids, and other interesting remains, which will amply repay research: as the great paved road which probably led from the river, the remains of temples, and passages—now chiefly underground—leading to no one knows whither, and some of which are built or lined with massive blocks of alabaster and granite.

The Sphinx, whose base has more than once of late years been to a greater or less extent uncovered, is again almost entirely hidden by the drifted sand, and the entrance to a small temple—executed in the sandstone rock between its fore paws—is, in consequence, no longer visible. The profile, as given in my view, is truly hideous. I fancy that I have read of its beautiful, calm, majestic features; let my reader look at it, and say if he does not agree with me, that it can scarcely have been, even in its palmiest days, otherwise than exceedingly ugly.

I shall not be expected to give details of the explorations which have been made from time to time into the interiors of the Pyramids. Suffice it to say that they have been, at intervals of many centuries, opened and again closed. Belzoni and Colonel Vyse have been the two successful explorers of modern times; the former displayed wonderful tact and perseverance in reopening the second Pyramid, but was not rewarded by any very important discovery—its one central chamber contained a sarcophagus sunk in the floor. That these buildings were intended mainly as sepulchres, is now the almost universal opinion.







THE PYRAMIDS OF EL-GEEZEH, FROM THE SOUTH-WEST.



ARCHITECTURE was the greatest of the arts with the ancient Egyptians; sculpture and painting were but aids to it; and therefore the graven and pictured parts of one great whole, when separated, lose their significance. Even a colossus or an obelisk is not a solitary and detached work, to be judged by itself, but a part of a harmonious structure, planned according to undeviating principles. In seeking for the governing ideas whence the system of architecture sprang, we must remember that the art was wholly religious. Not alone were the Egyptians a nation much given to worship, but they raised no durable structures save tombs and temples. Man was not neglected while the gods were honoured, but he was provided with an enduring dwelling-place for his long rest, not for his time of probation. His house was the tomb, "the house appointed for all living." His religion taught the immortality of the soul; and, in some sort, the resurrection of the body. Connected with these truths was the feeling that the sacred body should suffer no vicissitudes after its sepulture; and therefore it was embalmed, and placed in a lasting tomb. Very anciently, in the dawn of history, the tombs were the chief buildings; and the temples seem to have owed their character somewhat to them. Both, however, embody the great tenets of the belief of Egypt, which, here at least, overpower the miserable idolatries with which they were interwoven. They are durable in material and construction, grand and massive in form, and rich, though sober, in colour. They stand in the desert, away or apart from the homes of men, where none of the signs of life can take the soul from the contemplation of eternity.

The most characteristic of the monuments of this art are the Pyramids; for they express most plainly the grand ideas that gave their founders determination to raise edifices which no later age has tried to rival. There are structures in other lands which resemble them in form, but not in symmetry, strength, and vastness. The Babylonian towers are not unlike them, nor are the tumuli of Asia Minor and the Tauric Chersonese, and the Pyramids of America. But not the greatest of these, neither Nebuchadnezzar's Tower, nor the Tomb of Alyattes, nor the Pyramid of Cholula, are worthy to be mentioned with the Egyptian wonders.

The Pyramids were in all cases tombs, and nothing more. That they were places of sepulture is enough to any one acquainted with the character of the ancient Egyptians to prove that they had no other use; but were it not so, our knowledge of their structure would afford conclusive evidence. The principle of their construction was discovered by Mr. James Wild, the architect who accompanied the Prussian expedition. A rocky site was first chosen, and a space made smooth, except a slight eminence in the centre, to form a peg upon which the structure should be fixed. Within the rock, and usually below the level of the future base, a sepulchral chamber was excavated, with a passage, inclining downwards, leading to it from the north. Upon the rock was first raised a moderate mass of masonry, of nearly a cubic form, but having its four sides inclined inwards; upon this a similar mass was placed; and around, other such masses, generally about half as deep. At this stage the edifice could be completed by a small pyramidal structure being raised on the top, and the sides of the steps filled in, the whole being ultimately cased, and the entrance-passage, which had of course been continued through the masonry, securely closed; or else the work could be continued on the same principle. In this manner it was possible for the building of a pyramid to occupy the lifetime of its founder, without there being any risk of his leaving it incomplete.

THE PYRAMIDS OF EL-GEEZEH, FROM THE SOUTH-WEST.

The chambers within the Pyramids were constructed merely to receive the sarcophagi of those who built them; and the passages, for their conveyance. Both are therefore of no great size, and practical in form, with little or no decoration. They have, however, a strange, unearthly aspect, and in some instances their proportions are noble. The Grand Gallery in the Great Pyramid must be mentioned as a most striking interior.

The chief Pyramids stand in the Necropolis of Memphis, on the edge of the Great Desert, about four miles from the west bank of the Nile. They extend for about fifteen miles—the most northern being opposite to Cairo. The desert is here a slightly-raised rocky tract, high enough above the valley to give the Pyramids a commanding position, but not so high as to dwarf their size. First to the north is the ruined Pyramid of Aboo-Ruweysh, then the famous group of El-Geezeh, and further those of Aboo-Seer, Sakkárah, and Dahshoor. Still beyond, to the south, are other Pyramids, but they cannot be assigned to the Memphite burial-ground.


These Pyramids were the tombs of kings, and probably also of other royal personages. The oldest of which the date is known may be assigned to about B.C. 2440; and it is reasonable to suppose that all belong to a period of about a thousand years, or somewhat less, commencing about B.C. 2650. The Memphite kingdom had come to a close, and royal Pyramids were no longer built, when Moses led the Israelites out of Egypt, at a time for which the history of Europe has not even reliable traditions.







THE PYRAMIDS OF SAKKARAH, FROM THE NORTH-EAST.

N any view of the range of Memphite Pyramids, the group of Sakkarah is readily distinguished by the striking appearance of its chief monument, the Pyramid of Steps. This group is about twelve miles southward of Cairo, four from the west bank of the Nile, and near the village of Sakkarah. The elevation of the ridge of the desert is here greater than usual, and the site of these Pyramids, especially the chief one, is not inferior to that of the group of El-Geezeh. This seems to have been the most crowded part of the Necropolis, and the Pyramids are more numerous and nearer together than is generally the case. The Pyramid of Steps rises high above its smaller neighbours, and is distinguished alike from them and from the more distant Pyramids by its present form. Besides the other Pyramids, the group comprises a structure resembling a truncated pyramid, which is called by the Arabs "Mastabat Fara'oon," or Pharaoh's Seat.

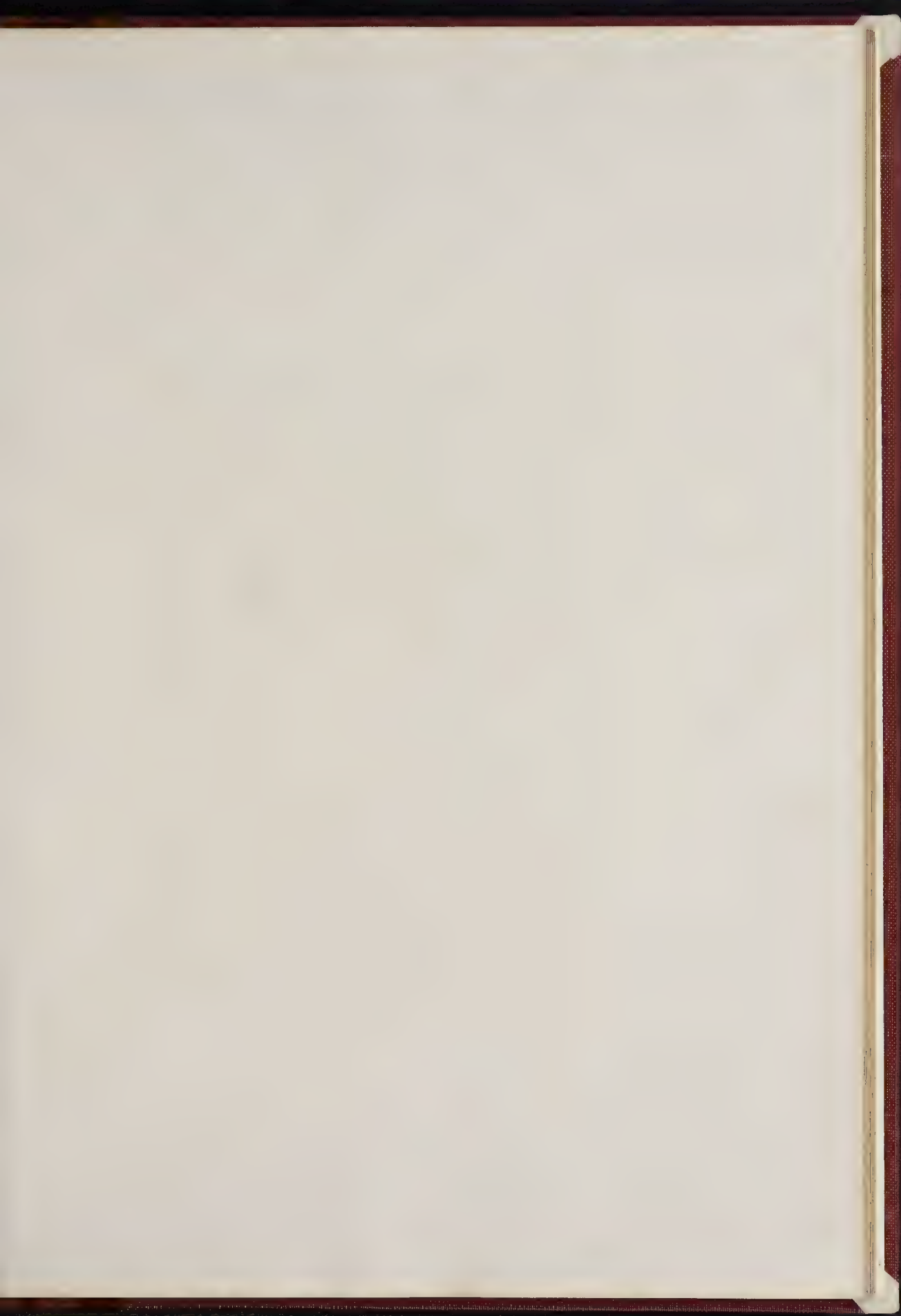
The view comprises the Pyramid of Steps, and another pyramid to the north-east of it. Both are admirably presented, the regular masonry of the one contrasting with the rubble of the other. The distance of the larger of the structures, the dazzling sunlight, and as strong shade on both, the undulations of shifting sand, with here and there a mummy-pit, into which an unwary passer-by may easily fall, bring back to the mind every characteristic of this striking view. The lesser features are not wanting to render it complete: there, in the foreground, is a human skull, and a little beyond it the skull of a sacred bull. It is no unusual chance that brings them here: throughout the whole vast Necropolis the bones of men and of bulls and ibises are strewn around the mouths of the desecrated pits. The vast abundance of the remains of human mummies attests the ancient populousness of Egypt, and the length of time for which this was a favourite burial-place. At Thebes the tombs occupy a comparatively small space, yet there we are astonished at their number, and the multitude of fragments of mummies strewn about. At Memphis, the same is the case over a great tract; and we are led to suppose that, during the remote time before the supremacy of Thebes, when the former was the most important city of Egypt, the population of the country was extremely dense, as, indeed, we must infer from the construction of monuments requiring so much labour as the Pyramids. These vast cities of the dead, full of pits dug in the rock, tombs of masonry, and sepulchral grottoes cut in the sides of the slight rocky elevations, are a special feature of Egypt, on the whole unparalleled elsewhere: as we view them, we understand the meaning of the complaint of the Israelites to Moses, when Pharaoh pursued them:—"Because [there were] no graves in Egypt, hast thou taken us away to die in the wilderness?" (Ex. xiv. 11.)

The Pyramid of Steps is of smaller dimensions than the spectator would suppose, its position on an eminence about 90 feet above the plain, and the manner in which the pyramidal form is broken, giving it an advantage over most of the other Pyramids. The present perpendicular height, according to Mr. Perring's measurement, is 196 feet 6 inches; and the original base, on the north and south sides, was 351 feet 2 inches, and, on the east and west sides, 393 feet 11 inches. It is, as the author just mentioned observes, the only Pyramid in Egypt the sides of which do not exactly face the cardinal points, the north side being $4^{\circ} 35'$ east of the true north in its direction. The interior is very remarkable. The more ancient part consists of an inclined passage, leading to a narrow and lofty chamber, connected with small apartments. One of these is beneath the great chamber, and is entered by the roof through an aperture which was closed by a

THE PYRAMIDS OF SAKKARAH, FROM THE NORTH-EAST.

block of granite resembling the stopper of a bottle. A passage from the south-east angle of the great chamber leads to small rooms, round the doorway of one of which was a hieroglyphic inscription, which has been removed, and is now in the Berlin Museum. It comprises the name and titles of an ancient king, Ra-nub-rekhee, or Nub-rekhee-ra, not enclosed as usual in an oval ring, but followed by a circular ring, as a determinative sign. The determinative signs, it may be observed, are representations (ideographs) used to determine the sense of words written phonetically. This inscription shows the origin of the practice of placing the royal names in oval rings, and is probably of the remotest period, before that practice was introduced. The king may not improbably be the Necherôphês, or Necherôchis, of Manetho, chief of his Third Dynasty, whose accession may be placed B.C. 2650. The exceptional direction of the Pyramid, its irregular dimensions, and the very archaic character of this inscription, make this by no means an unreasonable conjecture. Besides these passages and chambers, there are beneath the Pyramid a gallery and numerous passages of a much later date, showing that the monument was appropriated as a place of sepulture long after its foundation, but yet in ancient times. A great period must have elapsed before a royal tomb could have been so diverted from its original use.

The condition of the ruined Pyramid to the left in the view makes it difficult, if not impossible, to ascertain the original dimensions: probably its base was about 231 feet square, and its height 146; now the base is about 210 feet, and the height 108. It is rudely constructed of large unsquared stones. Within it are excavated passages and chambers, once lined with fine masonry, which has been partly torn away. In one of the principal apartments, Mr. Perring observed the remains of a small sarcophagus of basalt, without any ornament: it had been removed from its original position. Probably the date of this monument, judging from its architectural peculiarities, is not far distant from that of the groups of El-Geezeh and Aboo-Seer, which are of the period of the contemporary Fourth and Fifth Dynasties.






10/11/1966



THE PYRAMIDS OF DAHSHOOR, FROM THE EAST.

N this view the principal object is the Southern Brick Pyramid of Dahshoor. It is a picturesque mass, of very irregular form, rising out of a mound made by its own ruins. The peasants have quarried it for building materials, and given it the rugged shape it now wears. We can scarcely regret their barbarism, which has varied the aspect of what must have long been a mere rounded Pyramid, and produced these admirable contrasts of light and shade, and of rough and smooth surface. It is built of unburnt brick, and was originally cased with stone, which appears to have been the uniform practice with brick Pyramids. The external appearance of all Pyramids seems to have been the same. Within they were constructed in three principal ways: some were built with hewn blocks of stone, others were of rubble-work, kept together by stone walls, and others again of crude brick. All, however, were cased alike with hewn stones.

To the right is seen the huge form of the Southern Stone Pyramid, clear and sharp in outline, and on this side but little ruined. Between the two chief objects the upper part of the Northern Brick Pyramid rises over the undulating plain of sand. In the earliest times, when the Pyramids were perfect, their appearance must have been far less picturesque, from the want of variety in their form and colour. Yet we cannot view them without an earnest wish to know how this vast Necropolis looked when every Pyramid was perfect, and stood in the midst of its group of tombs, the whole forming a memorial, complete in its way, of the reign of a Pharaoh. The central monument attested by its size the length of his reign, and the tombs around it contained in their sculptures records of the lives of his subjects. Now we can only conjecture what must have been the appearance of parts of the field. The most important Pyramids indeed remain, but the tombs around have been destroyed, or lie buried beneath the sand. How long ago these Memphite brick Pyramids have been despoiled, in part at least, of their stone casings, seems evident from a story told by Herodotus. He says that a king Asychis, wishing to eclipse all his predecessors, left a Pyramid of brick, upon which was this inscription cut in stone—"Despise me not in comparison with the stone Pyramids, for I have surpassed them all, as much as Jupiter surpasses the other gods. A pole was plunged into a lake, and the mud which clung to it was gathered, and bricks were made of the mud, and thus was I formed." (ii. 136.) Such a tale could only have been invented when the chief material of the Pyramid had been exposed, and it ceased to resemble a monument of stone. Perhaps there was an inscription on a small temple attached to the Pyramid, to which this meaning was given by the guide of the Greek traveller. It is not necessary to show how impossible is its genuineness, like that of many other inventions of the "Greek quarter" of Memphis in ancient times.

Brick Pyramids most probably had their origin in a time at which the outlay of labour required for the construction of stone ones, except of the smallest dimensions, could not be bestowed. These of Dahshoor may thus be assigned with probability to the later days of the Memphite kingdom. Herodotus, as we have seen, speaks of a king Asychis as founder of a brick Pyramid, not improbably one of these two; and, in such a case, it is reasonable to suppose he would be correct as to the name. We gain, however, very little by this supposition, since we cannot determine the chronological place of this king, who is not known to be mentioned by any other writer, or in the inscriptions of Egypt. If Asychis be a corrup-

THE PYRAMIDS OF DAHSHOOR, FROM THE EAST.

tion of Sheshonk, the Egyptian name of Shishak, and the king intended be therefore the head of the Twenty-second Dynasty, he cannot have raised a Memphite Pyramid.

These brick Pyramids have not been opened in modern times. A knowledge of their interior would give us some idea of their date, in relation to the other Pyramids. In the Memphite Pyramids there are marked differences of interior, indicating various ages in the remote period to which they belong. The small brick Pyramids at Thebes, which are of a later time, are again of a different internal style; and the Pyramids of Ethiopia differ in exterior and interior both from these and the more ancient Memphite monuments. Externally, the relative age of these structures is, however, always far less evident than internally; and when their casing was perfect, any distinct evidence must, probably, have been wholly wanting, except in the case of those of Ethiopia; for we are not disposed to believe that the Pyramids themselves bore contemporary inscriptions.



VALLEY OF THE NILE FROM THE QUARRIES OF TOURA.



E have now done with Cairo—have seen the last of its striped mosques and its fantastically beautiful minarets; its rickety houses and ruin heaps—the grandeur of the past and the meanness of the present. We have worn out two or three gloriously exciting ever-memorable days on the Field of Pyramids and Tombs. We are not satisfied by any means; were our lives of antediluvian measure, we would surely have devoted one entire year to our cane-bottomed chair on the portico of Shepherd's Hotel. Those solemn, fusty, loose-twisted old Arabs, whose bare legs eternally act pendulum to the movement of their little nodding pit-a-pating donkeys—that imperturbable Turk, covered with braid and buttons, upon a gilt and jewelled saddle, upon a cloth of crimson and gold, upon a great stately ass, sixteen hands high and worth eighty golden guineas—those *pushing* young tradesmen, the donkey-boys, with Murillo faces, and four or five tongues a-piece—Arabic, English, *American*, French, Italian—with backs as brown and dusty as their beasts, as *whackable*, and almost as insensitive—those shabby, tasselly, furtive-looking vagabonds, the Bedouin, with their strings of half-starved, grumbling, disjointed camels—oh! to see such stage effects, and hundreds more—unutterably well done—pass you by in eternal sunshine, one little year out of nine hundred were short allotment indeed!

And then that Field of Pyramids and Tombs, twenty-five miles long, swelling into *mountains* at Geezeh, and Sakkarah, and Dashour, and dropping at every mile between into strange mysterious “Valleys of the Shadow of Death,” thousands of them yet unexplored by the living—why, if we were to spend half a century here it would not be much, compared with the four thousand years that its grim tenants have passed in its populous solitudes.

But since our days in the land of Egypt are at most three score and ten, we have torn ourselves from Cairo the enchanted, shaken hands with the mummies, and abandoned ourselves, upon the bosom of the “Father of Rivers,” in a modern Arab “ark of bulrushes,” literally “pitched within and without with pitch.”

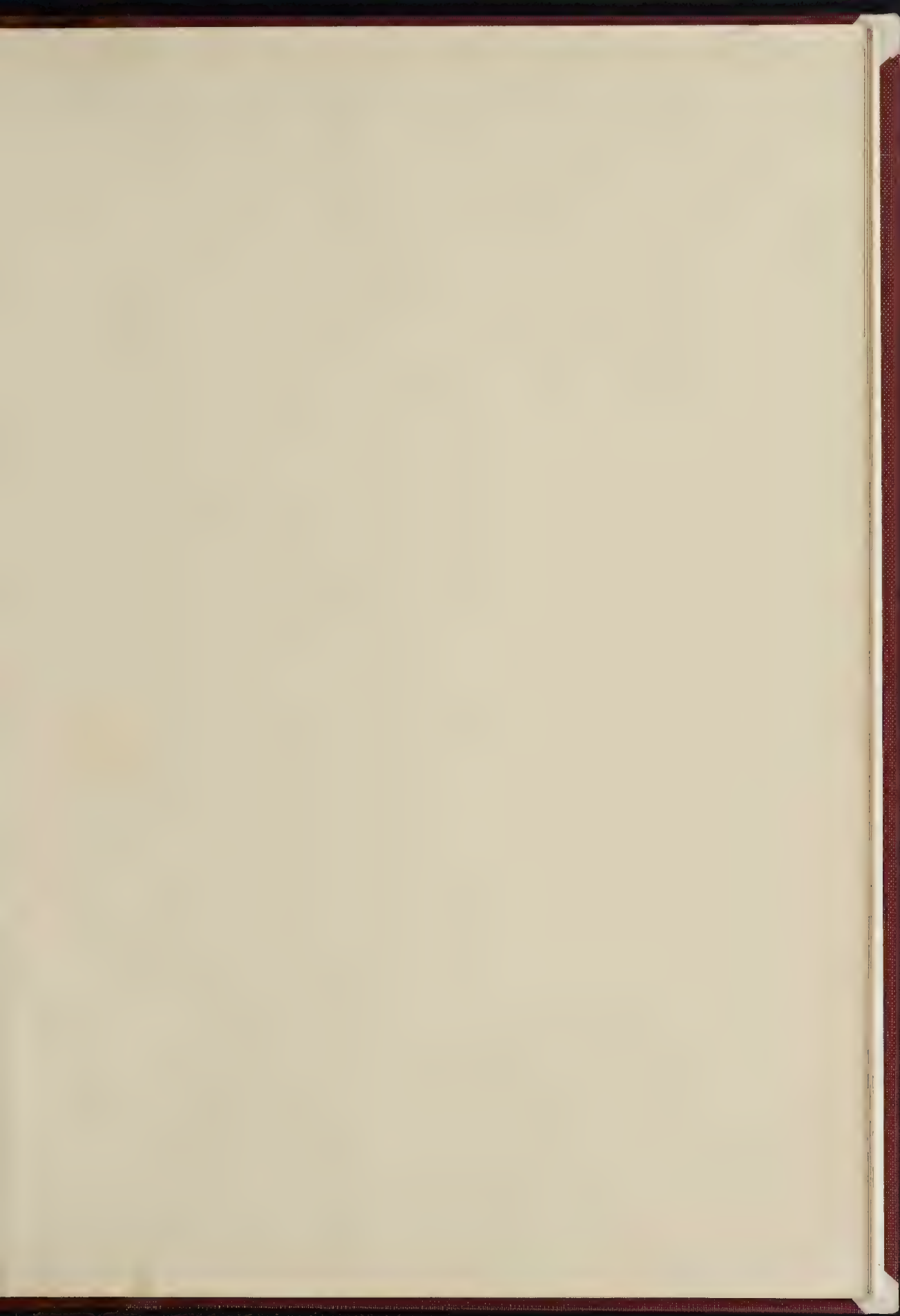
We are twelve miles from Cairo. Our “ark” is moored at the village of Toura, a name which is probably derived from that of the ancient town which once stood here called, *Triocus Magnus*; which again, according to Strabo and Diodorus, was so called from the Trojan captives of Menelaus. The ancient historians mention the mountains which bound the plain of Toura as the site of the quarries from which the material for the Pyramids was obtained; and an inspection of these quarries will confirm this information, for they are of great extent, and contain hieroglyphic tablets and inscriptions, with the names of early kings. The northern portion is still worked, and a railway has been laid down by the Pacha from the mountain to the river; but many of the ancient quarries are on the very summit of the hill, around the place from which our view is taken. We have had a long weary trudge over that hot sandy plain; it is four or five miles across, and the rocks are steep and high; and the black sailor-man, with bare legs and feet, who carried our camera, had to rest half-way up, and eat his all-day biscuit and smoke a pipe; but we are amply rewarded by the view from the summit. This is a worthy glimpse of the Nile valley; you see the great river for twenty or thirty miles, fringed with palm groves and villages, and dotted with white sails; and you see in the dim distance the Pyramids of Geezeh, perhaps twenty miles away, but cutting great broad-based wedges into the clear blue sky. This view was taken during the progress of the inundation, a large tract of the country in the direction of the Pyramids being overflowed.

The quarries consist of innumerable caves or chambers, many of them connected by subterranean passages, and are interesting not only from their extent and antiquity, but because that here may be seen the manner in which the stone was cut. Tiers of stones were removed in the form of steps until the intended floor of the quarry was reached. The reader is referred to Sir Gardner Wilkinson's work for translations of some of the hieroglyphic inscriptions which are found in these quarries.





PORTICO OF IHL



PORTICO OF THE TEMPLE OF DENDERA.



WITH the exception of the Portico of Esneh, which was exhumed by the order of Mahommed Ali, Dendera is the first temple ruins which the traveller sees on his way up to Thebes. It is very imposing; and it enjoys two or three notable advantages over many other of the celebrities of the Nile valley. In the first place the *locale* is forsaken by the peasantry, and one can explore and admire without being subjected to the odious concomitants of Arab filth and Arab impertinence. Secondly, the ruin having been early buried in the débris of the old town, and lately cleared by Ibrahim Pacha, it is the most completely exposed and the most *perfect* ruin of the series. Happily, we were not possessed by that critically sensitive state of mind which would have enabled us to detect the want of taste and spirit in its design and sculpture. We thought the effect of the interior view of the Portico was one of the loftiest and deepest character, little inferior to anything else in Egypt. The one thing to be lamented is, the early Christian defacement of the capitals which represented Athor or Isis, to whom the temple was dedicated. These heads are, I believe, all of them more or less destroyed. Scarcely half the height of the columns of the Portico is seen in my view, which was necessarily taken from the outside. "The Portico," says Sir Gardner Wilkinson, "is supported by twenty-four columns, and is open at the front above the screens that unite its six columns; and in each of the side walls is a small doorway. To the Portico succeeds a hall of six columns, with three rooms on either side, then a central chamber communicating on one side with two small rooms, and on the other with a staircase. This is followed by another similar chamber (with two rooms on the west and one on the east side), immediately before the isolated sanctuary, which has a passage leading round it and communicating with three rooms on either side. The total length of the temple is about 220 feet, by 40 to 50 feet wide. In front was the dromos, extending 110 paces to an isolated stone pylon, bearing the names of Domitian and Trajan."

Dendera, then, is about 1900 years of age. Professor Brutsch says of it, "The inscriptions on its walls mention by name Ptolemy, Neocæsar, Augustus, Tiberius, Claudius, and Nero, as having all been engaged in its erection or embellishment." The hieroglyphics of Dendera furnish many curious varieties of form not to be found in the purer and more ancient style which characterized the age of Psammeticus.

This Temple was dedicated to the worship of the goddess Athor, which was one of the appellations of Isis, the representative of every beneficent form of the fruitfulness of nature. The goddess bears the following title in many of the inscriptions at Dendera: "Athor, the Queen of Tentyra, the Eye of the Sun, the Queen of Heaven, the Ruler of the celestial Gods, the Queen of Mirth and Song, the Golden One amongst the Goddesses." In another inscription she is strangely designated—"The Great Queen of the Golden Garland."

In a long subterranean chamber at Dendera, divided into many compartments, and to which the only access is by a hole in a wall and a flight of stone steps, are the empty name-tablets of a king, accompanied by this noticeable record:—"He is the Golden Horus, the Magnanimous; he loves the Gods of Egypt, and is King even as Pthah; he governs in the North and in the South; he came into Egypt, and his warriors were favourable; at his side were Gods and Goddesses in blissful enjoyment; they gave him the Empire of the East and of the West, to him the victorious Bull." In another chamber it is recorded of the same unnamed monarch (who is presumed to be Augustus), that he it was who built a shrine for Athor, and that she visibly appeared to signify her approval of the honour by assuming the form of a golden ibis, the emblem of the human soul.

But the most interesting objects of all at Dendera are the richly coloured astronomical representations upon the ceiling of the Portico. Prominent among these is the zodiac, which afforded the French savans of Napoleon the presumptive evidence of the incorrectness of the usually received Biblical chronology. One philosopher "fixed" the date of the inscribed zodiac at 4000 years at the lowest computation, and a similar one at Esneh was "proved" to date from 17,000 years B.C. These "triumphs" of infidel skill were soon most completely overthrown by the eminent Champollion, who deciphered the titles of Augustus Cæsar as being contemporary with the erection of Dendera; and in a similar manner the venerable antiquity of Esneh was shown to date from the reign of Antoninus, A.D. 140, instead of 17,000 B.C.





South

Fig. 10

FIG. 10. THE GREAT NICHES.

See page 100.



CLEOPATRA'S TEMPLE AT ERMENT.



VOYAGE up the Nile completely unsettles one's previous ideas of antiquity. We have been used to gaze upon the crumbling monuments of *Old England* with a sort of national family pride. The tenth century—the period when their architects and builders, vagrant hordes of inspired Goths, wandered through the land—the time of hooded monks and mail-clad knights, looms mistily upon our imaginations as from the birth of Time. How strange that the day should ever come when things thrice the age of “*Old England*” itself are looked upon as of too late a date to excite emotion—nay, almost to command interest! Yet such is the case, or at least the fashion in Egypt. A work which does not boast of at least three thousand years is “degenerate”—modern—of no interest. Let us struggle against this prejudice; admitting the old adage, “that all things must be judged by comparison,” we will, if you please, compare Cleopatra's Temple at Erment, not with the older monuments of Egypt, but with antiquities which are regarded *at home* as interesting and important.

Cleopatra lived shortly before the Christian era, consequently, the columns which compose my picture, and which formed the portico of the smaller of two temples which once stood here, are little short of two thousand years old. A farther portion of the same temple still exists, but it has been greatly broken up of late by the Turks for the sake of the stone. The sculptures represent Cleopatra making offerings to various deities; amongst others to Basis, the sacred Bull of Hermonthis, which was the ancient name of Erment. Her son, by Julius Caesar, who was named Neocæsar, or Cæsarion, also appears amongst the sculptures.

Erment is situated on the west bank of the river, about seven miles south of Thebes, from which place it may be visited. The ride is over the rich plain of Thebes, covered (when free from water) with interminable crops of beans, and of the small Egyptian pea, and abounding in quails, and partridges.

My own recollections of a visit to Erment are these:—Approaching it from the south, a large island with shallow water on its western side prevented the near approach of the dahibieh; we therefore took the “sandal” (small rowing boat), with a couple of our crew, to whose guidance we resigned ourselves,—the dragoman, although he had been up the river, according to his own statement, sixteen times, and was certainly one of the smartest men of his class whom we saw in Egypt, having no idea where the temple lay. We were accordingly put ashore, with our cumbrous loads of apparatus, &c., and began our walk over the rough ground, and under the hot sun; not having the temple in view, but hoping on and on,—through the beds of dry canals,—through dirty mud villages, suffocating us with noxious dust, and swarming with vermin, and curs, and black children, naked and hideous. Mile after mile we went—almost parallel with the river—until we began to regard our guides, our temple-mania, our stars, our photographic lumber, ourselves and each other, as so many palpable mockeries and snares. Such were our feelings when we came suddenly in sight of these beautiful columns, and the weary and dusty walk was soon forgotten in the pleasure of transferring them to glass. This done, we toiled back to a nearer point of the river, but had not proceeded far before our further progress was barred by the shallowness of the water. We were hungry and exhausted, but there was nothing for it but to go overboard, and, up to the knees in water, we dragged the clumsy old boat over the shallows, and succeeded at length in launching her into a deep narrow channel—a sort of little cataract or rapid—down which we shot towards the dahibieh, cheered and comforted by the prospects of dinner. Excited by the near approach to the lazy city of Thebes, our sailors rowed vigorously. In a fit of vulgar exultation, we loaded up the forty barrels of our revolvers, and awoke the after-dinner Howadji who slumbered in the cabins, and the echoes which slept in the grand old Temple of Luxor, with a rapid succession of forty bangs—gunpowder, two drachms; brown paper, two inches, well rammed down!







THE STATUES OF MEMNON,

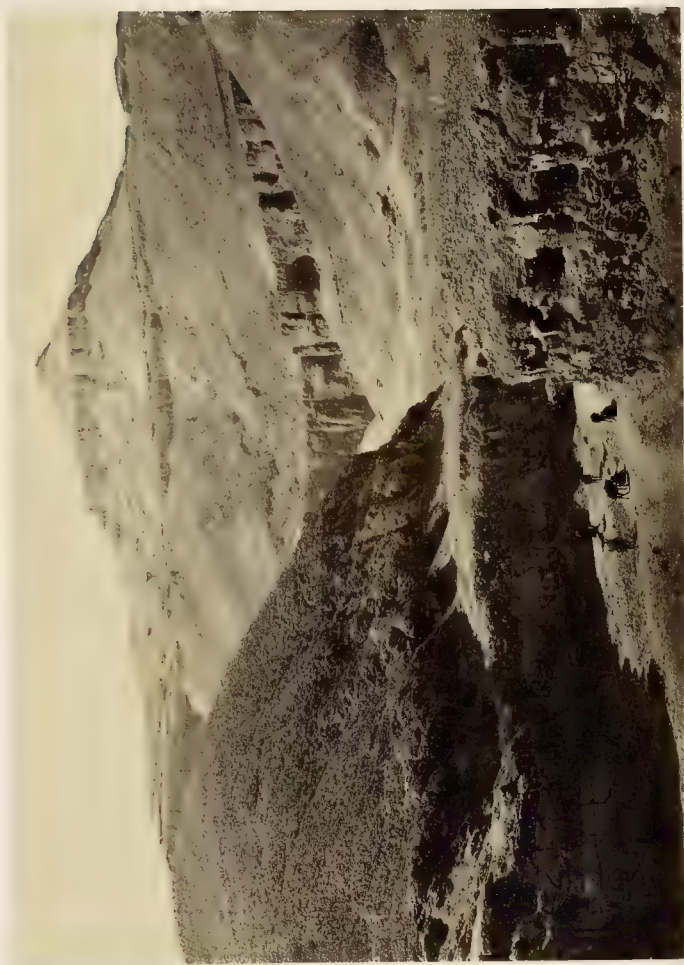
PLAIN OF THEBES.



NOT to waste time in vain regrets that I can offer nothing which is new to the learned in such matters with regard to these celebrated statues, and being weary of recounting "with what emotions of interest and wonder I beheld," &c., I shall be content to lay before my readers whatever I can glean of interest and information from the best sources already before the public, following, as usual, chiefly Sir Gardner Wilkinson. I have previously described the position of these colossi—viz., in the midst of the cultivated land on the plain of Thebes—consequently, during the inundation of the Nile, they are surrounded on all sides for a considerable distance by water. But there is good reason to suppose that this was not the case at the period of their erection. In all probability they then stood on the dry rising ground, the paved "dromos" to which they formed the approach being now buried to the depth of seven or eight feet below the alluvial soil, where it strikes the pedestals at a height of three feet ten inches above their bases. It is, therefore, clear that this part of the Nile valley has been raised by successive deposits at least to the extent of eight or ten feet. Behind these two statues, in a line with the paved dromos alluded to, are vestiges of several other colossal figures; but the temple to which this avenue, 1100 feet in length, once led has utterly disappeared, some of its foundations alone being traceable. In the neighbourhood are some broken statues of the king, syenite sphynxes, and several lion-headed figures of black granite; also two large tablets of gritstone, with the usual circular summits in the form of Egyptian shields, upon which are long sculptured inscriptions, and the figures of the king (Amunoph III.), and of his queen. Sir G. Wilkinson says—"I believe that this dromos, or paved approach to the temple, was part of the *Royal Street* mentioned in some papyri found at Thebes, which, crossing the western portion of the city from the temple, communicated by means of a ferry with that of Luxor, founded by the same Amunoph, on the other side of the river; as the great dromos of sphynxes connecting the temples of Luxor and Karnac formed the main street in the eastern district of Thebes."

As regards the shattered condition of these statues, I have only to refer to the Photograph, which will again, I fear, contradict some of the representations of previous artists. In the distance is seen the range of hills which form the western boundary of the plain, studded with rows of sepulchral caves; and between the statues is the Memnonium. At a future stage of this work we purpose giving a nearer view of these statues, and in connection with it something of their history, of the conjectures of the learned respecting them, and translations of the inscriptions. The height of each is now 53 feet above the plain, 7 feet more of the pedestal being buried, making a total of 60 feet. They measure 18 feet across the shoulders, 10 feet 6 inches from the top of the head to the shoulder, 16 feet 6 inches from the top of the shoulder to the elbow, 17 feet 9 inches from the elbow to the finger's end, and 19 feet 8 inches from the knee to the plant of the foot. The thrones are ornamented with figures of the god Nilus, who, holding the stalks of two plants familiar to the river, is engaged in binding up a pedestal or table, surmounted by the name of the Egyptian monarch—a symbolic group indicating his dominion over the upper and lower countries.







VALLEY OF THE TOMBS OF THE KINGS, THEBES.



HERE is nothing in the whole Valley of the Nile which is more grandly characteristic of Old Egypt, or which leaves upon the mind of the traveller a more powerful and lasting impression, than a visit to the Tombs of the Kings, at Thebes. They are situated at a distance of five or six miles from the river, at the extremity of a deep and romantic gorge in the mountains. The entire course of this ravine presents a spectacle of desolate grandeur, which is in the highest degree impressive, and prepares the mind fully to appreciate the effect of the kingly sepulchres to which it leads. There is not a blade of grass, nor a sign of life except when a solitary vulture wheels overhead, or a jackal is seen stealing amongst the hot loose stones. An artificial road has been cut in the bottom of the gorge—this is represented in my view, which is taken from a spot near the termination of the valley, where the tombs commence. Some twenty-seven of these have been discovered, but the entrances are so small as not to be recognisable in a distant general view. At about this place the valley divides into two branches: in the western of which only two tombs have been opened—viz., those of Amenotoph III. and King Ai—both of the eighteenth dynasty; in the eastern branch are found numerous tombs of the kings of the nineteenth and twentieth dynasties; the most celebrated and beautiful of which is that of Seti I., which is named after its modern discoverer, Belzoni. The rock into which these excavations are made, is of the most beautifully compact limestone; the passages and chambers are covered with hieroglyphic sculpture, much of which is still brilliantly coloured.

Professor Brugsch supplies me with the following description of these celebrated tombs:—The Theban tombs are for the most part entered by a passage, leading from a sort of outer court, and often decorated with paintings and inscriptions, into an inner and larger court, corresponding to the pronaos of the temples. From another, and still interior apartment, we descend by a deep, and often perpendicular opening, into the sepulchral chamber, which is usually of a square form. In many cases several descending openings were made in addition to the one leading only to the real place of entombment. The inscriptions and paintings were arranged according to a prescribed order; thus, near the entrance, were the names and titles of the deceased, and a prayer to the rising and setting sun. In the inner chamber were inscribed the praises of the deities presiding over tombs, and in other parts of the sepulchre were various biographical and historic records connected with the life and times of the deceased. So extensive were these places of interment, that the area of the ground-plan of a single private tomb, near Thebes, is 23,809 square feet, and the royal tombs are constructed on a much larger scale. Over their entrance is the symbol denoting a monarch's resting-place—a figure of the ram-headed god Amun, inscribed in a solar disk, and accompanied by the sacred beetle. In some of the tombs also are most interesting astronomical records; the god Amun, that is, the Invisible or Self-Concealing Deity, is often styled the "Sun God." The beetle symbolizes the annual circuit of the constellations; and its association with the emblem of the "Sun God" appears intended to indicate that the entombed monarch has gone to accompany the heavenly bodies in their celestial courses, and to be for ever united to Amun, the supreme object of Theban adoration. In the tomb of Seti I. are represented the four chief races of mankind; the Rotu, or Egyptians, created by Horus; the Amu, or Semitic race, created by Pacht; the Nahesu, Negroes, or Ethiopians, created by Horus; the Temehu, or Europeans, created by Pacht. Amongst the astronomical records in these tombs is the list of the thirty-six divisions of the heavens, and the names of the chief Egyptian constellations, and of the planets. Inscriptions in Latin and Greek here and there indicate the visits of Greeks and Romans. They must have seen their sarcophagi only, for the Persians had previously rifled the mummies, and taken rich booty from the royal remains; happily, however, they spared the hieroglyphic inscriptions and paintings. It is only the visitors of a later age, from the lands of modern European civilization, that appear to have been ambitious of the fame of making a systematic onslaught with hammer and chisel on these precious remnants of antiquity. In many cases, in order to obtain a single square inch of hieroglyphics from a royal tomb, all the adjoining letters have been destroyed and knocked away, sometimes to the extent of a square foot.





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